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ABSTRACT

Reporting on a doctoral practicum that examined children's literary works and developed related expressive language activities, this document contains a description of the practicum--including its purpose, goals, procedures, and results--and a guide for primary teachers to use in language arts instruction. The expressive language activities outlined in this guide for literature suggested under six categories (Mother Goose, modern literature, traditional literature, poetry, fables, and film) include pantomime, oral expression of feelings, retelling stories in sequence, discussion, and acting out the story. Activities, also categorized according to grade levels (kindergarten through grade three), offer a synopsis of each literary work and procedures for carrying out the activity. (HOD)

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PRACTICUM REPORT

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Support Material for a Literature and Expressive Language Curriculum in the Primary Grades

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AUG 22 1985

PRACTICUM APPROVAL SHEET

This practicum took place as described.

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Approved:

8/26/85
Date of Final Approval of Report

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Support Material for a Literature and Expressive Language Curriculum in the Primary Grades

by

Elizabeth Darvas

Cluster XIII

A Practicum Report Presented to the Ed.D. Program
in Early Childhood
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY

1985

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I wish to thank my husband, son, daughter, and brother for their patience, encouragement and moral support.

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Elizabeth Darvas

TABLE OF CONTENTS

Page

ACKNOWLEDGMENTS ii

TABLE OF CONTENTS iii

LIST OF TABLES v

ABSTRACT vi

Chapter

I INTRODUCTION 1

Author's Role and Responsibility 1
The Community 2

II PROBLEM DESCRIPTION 4

Description of the Problem Situation . . 4
Problem Documentation 6
Causative Analysis 7
Related Literature Review 9

III ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS 21

Statement of General Goals 21
Behavioral Expectations 22
Evaluation Instruments 25

IV SOLUTION STRATEGY 27

Discussion of Solutions 27
Description of Selected Solution 29
Calendar Plan of Implementation 30
Report of Action Taken 31

V RESULTS 53

Conclusions 62
Recommendations 63
Dissemination 64

REFERENCES 65

BIBLIOGRAPHY 67

APPENDICES

Appendix A - Letter 70
Appendix B - Original Survey 72
Appendix C - Dade County Objectives . . . 74
Appendix D - Evaluation - 1984-1985 . . . 78
Appendix E - Support Material 80
Appendix F - Original Evaluation 82

LIST OF TABLES

Table Page

1 Questionnaire for Primary Teachers Who Were Involved in the Literature and Expressive Language Activities' Development During 1984-1985 School Year - GRADE: Kindergarten 59

2 Questionnaire for Primary Teachers Who Were Involved in the Literature and Expressive Language Activities' Development During 1984-1985 School Year - GRADE: One 59

3 Questionnaire for Primary Teachers Who Were Involved in the Literature and Expressive Language Activities' Development During 1984-1985 School Year - GRADE: Two 60

4 Questionnaire for Primary Teachers Who Were Involved in the Literature and Expressive Language Activities' Development During 1984-1985 School Year - GRADE: Three 60

5 Questionnaire for Primary Teachers Who Were Involved in the Literature and Expressive Language Activities' Development During 1984-1985 School Year - GRADE: Special Areas: Special Education, Media Specialist 61

6 Questionnaire for Primary Teachers Who Were Involved in the Literature and Expressive Language Activities' Development During 1984-1985 School Year - Composite of All Grade Level Responses 61

ABSTRACT

Support Material for a Literature and Expressive Language Curriculum in the Primary Grades.
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Descriptors: Language Enrichment; Expressive Language; Children's Literature; Literature Appreciation; Fables; Choral Reading; Oral Interpretation; Didacticism; Early Childhood Education.

This practicum examined various children's literary works and developed a variety of activities for expressive language in the primary grades in relation to them. The support material is directly correlated to the Dade County Balanced Curriculum Objectives.

Goals included the objectives of an expressive language program for students and easy access to materials for the teachers. The support material is divided into six categories--Mother Goose, Modern Literature, Traditional Literature, Poetry, Fables and Films. Each literary work has numerous expressive language activities as well as an evaluation sheet to be used with students.

CHAPTER I

INTRODUCTION

Author's Role and Responsibilities

The author is a teacher in the Dade County Public Schools, Miami, Florida and is responsible for teaching all subjects of the curriculum. The curriculum is described completely in the bulletin entitled "Dade County Public Schools. A Balanced Curriculum: Instructional Objectives/ Articulation Guide for Elementary Subjects, 1983-1985".

The author is the chairman of the Curriculum Development Committee at Flagler Elementary School, as well as the representative for the Dade-Monroe Teacher Education Center. She is also a member of the Flagler Faculty Council. All these responsibilities directly relate to the examination, development and improvement of curriculum at Flagler Elementary School.

The author is certified in both art education and reading in the State of Florida. She is also certified to teach elementary school and teach art, kindergarten through high school, as well as teach reading, art and curriculum development in junior colleges. She is also a member of the adjunct faculty for Nova University, Nova College, Fort Lauderdale, Florida, where she usually teaches Reading Skills, Language Arts and Curriculum Development classes.

The Community: Dade County

There has been a steady growth in population in Dade County, Florida over the last 20 years. The dominant factor in Dade County's rapid growth over the past two decades can be directly attributed to the Latin migration especially with Castro's rise to power in Cuba and subsequent Cuban emigration through the airlift. The year-round good weather has also attracted many to South Florida. With this tremendous growth have come many problems. The environmental conditions have changed. Dade County has problems with air, water, visual and noise pollution as other large metropolitan areas do. Dade County experiences high cost of living, crowded and congested conditions, crime, social unrest, pollution and physical deterioration in its natural surroundings and its school buildings.

The population of Dade County according to the 1980 census was 1,747,675. The school population was 259,440. The ethnic composition of Dade County Public Schools has also been affected steadily by the large influx of Latins over the past 20 years. Observing the ethnic patterns in the school system provides important information about the changing patterns of culture.

Henry M. Flagler Elementary School is named after Henry Morrison Flagler (1830-1913), who extended Florida East

Coast Railroad along the Atlantic coast to Key West. Henry M. Flagler Elementary School is located in Miami, Florida, South-Central Area, and is part of the Dade County Public School System. It is considered an "inner-city" school but receives no additional funds for being one. Since federal funding for the Title I and Chapter One schools is based on financial need of the students and test scores, Flagler has not qualified for this funding. Flagler's test scores have dropped steadily in the last two years especially in the communication areas--language arts.

Flagler is not an exceptional student center, community school center or adult center. There is only one resource teacher for the learning-disabled students. There are over 800 students registered at Flagler.

In third grade there are nearly 160 students, of which 95% are Hispanic students; several white-Americans; five black students and one Asian student. The staff members of Flagler are as follows: 20 white teachers; 10 black teachers; 16 Hispanic teachers and 3 part-time Hispanic teachers. There is one music and one art teacher for grades two through six. There are two physical education instructors and two administrators. Clásses in the primary level average 21 students per classroom. There are no first-year teachers at Flagler and 35% of the teachers have Masters degrees or higher.

CHAPTER II

PROBLEM DESCRIPTION

Description of the Problem Situation

An emphasis on children's literature is needed equal to the emphasis that is given to the basic reading instruction in the elementary school. In many schools of Dade County, Miami, Florida, as well as at Flagler Elementary School, the distinction between expository and literary emphasis in language is ignored. Stories in basals are used as expository pieces--usually rewritten to be precise with a minimum of ambiguity and redundancy. The sentences are logically patterned to meet a set format.

Literary works do not lend themselves to a logical organization or the application of one skill. Reading for a theme or inferring ideas behind certain events in a literary piece, is a difficult task for the student, especially in the primary grades. As is suggested by the Dade County Balanced Curriculum, the teaching of Literature and Expressive Language is a distinctive enterprise and should be taught as a separate subject. The Balanced Curriculum advises that "Expressive Language", which is defined as the creative use of language in oral and written activities, be taught as part of the literature objectives.

Since 95% of the students at Flagler Elementary are of Hispanic (Latin) background, the typical American literary background is missing. Children do not hear the literature read in English or spoken in English nor can they react in English to them at home where the environment is Spanish-speaking. As a result, very few students are exposed to any literature or have an opportunity to develop English expressive language skills at home.

At school, there are few resources available for the teacher to teach the Literature and Expressive Language part of the Dade County Balanced Curriculum. The Curriculum recommends that the objectives be taught through the state-adopted literature, language/composition materials or non state-adopted materials appropriate to the reading levels and interest levels of the students involved. The state-adopted literature series are all for grades 7 through 12. There are no literature series adopted for primary grades.

The Ginn Language Program, Harcourt Brace's Language for Daily Use, Harper and Row's Language Basics, Laidlaw's The Good English Book, MacMillan's Series e, Scott, Foresman's Language: Skills and Use and Silver Burdett's Effective English Series are expository series and the content is based on the mechanics of the English language. Bits and pieces of literary works are included in each text, but not enough to meet the Dade County objectives for Literature and Expressive Language. As a result, there exist deficiencies in the teaching of the Literature and

Expressive Language objectives. Teachers have to search to find appropriate materials to meet the objectives.

The problem to be addressed relates to meeting the needs of the primary teachers in accomplishing the objectives of the Dade County Balanced Curriculum in Literature and Expressive Language.

Problem Documentation

Informal questioning of seven third-grade teachers at Flagler Elementary School was conducted in the spring of 1984. All the teachers felt that there was not adequate materials or a guide to help them select proper literature and activities for youngsters in the primary grades to meet the Dade County Balanced Curriculum Objectives in Literature and Expressive Language. The problem was also discussed with two administrators of Flagler School and the administrators also agreed that a need exists for "some type" of guide to meet these objectives (see Appendix A).

During pre-planning of the fall term (1984-1985), the writer conducted a written survey (see Appendix B). Five primary teachers responded to the questionnaire. All five primary teachers replied that they taught the objectives to some degree last school year. Two teachers just used the basal reader stories to attain the objectives; while others used some other materials. All spent less than an hour each week and, at times, skipped weeks in teaching the objectives. They also agreed that they did not continually use the objectives with a variety of literary forms and activities. All teachers mutually concurred that adequate materials were not readily available with literary works and activities for primary teachers' use.

Causative Analysis

Since literature and expressive language encompasses a wide range of communication, it is necessary to focus in on the direct experiences as they relate to an individual's ability to communicate ideas and feelings. A further delimitation will be to focus on the primary grades.

Because communication is vital in everyone's life, proficiency in speaking, reading and writing is crucial. The normal way of self-expression (that is, expressing our thoughts, ideas and feelings) as related to elementary school youngsters, is talking, writing, painting, drawing, acting, singing and dancing. The acquisition of these various skills in expressive language is essential to the individual's progress not only in school but in life itself. Language plays a key role in the acculturation process.

Dade County Public Schools Balanced Curriculum Guide (see Appendix C) joins literature and expressive language into one subject matter and integrates it as one unit. Children's literature is suggested to be the vehicle through which expressive language skills and activities should be developed. Since the primary purpose of the literature program is the enjoyment of prose and poetry, it is logical to introduce the language skills through them. It can provide many different creative activities. The interaction with the literature is an important environmental factor that can encourage and develop a more creative expression from students. It can provide and stimulate students' own images of the characters or situations.

Modern trade books reflect the changes in our culture; language changes, lifestyles and attitudes and so play a vital role in helping to develop children's cognitive and affective knowledge or domain. Expressive language activities can play an important role in helping children shift from family oriented contacts to wider special contacts at school and eventually at work.

Further, children's literature is an art form which combines the art of language and the art of illustration into one whole. The piece of literature, if chosen carefully by the instructor to meet the individual needs of the students, can be a model of good language. The aesthetic qualities of the illustrations, creative use of art media and the multiple ways the graphic artist communicates the story, can offer students new ways of seeing the world. Students should have the opportunity to view stories from the artists' abstractions, fancy collages, brilliant watercolors, pastels, oils, woodblocks, black and white line drawings or photographs.

Related Literature Review

Budd Schulberg and other newspaper columnists have written about today's books--". . . in the flush of the TV spectaculars, wider and wider screenerams and all the rest of the frightful, fruitful, mechanical advancements, the book is still the essential civilizing influence, able to penetrate the unknowns of human aspirations."

Hilda Taba (1955) made a major contribution in helping educators understand more about value modification and learning through the interaction of children with literature. Even though this study was done with 12 to 14 year olds, it has significance with younger students, too. Since the majority of students at Flagler School are of Spanish background, they are ethnocentric in their values and must become sensitive to other cultural groups.

Hilda Taba offered various techniques of actually working with books and children in a way to modify their attitudes. The programs were planned with the hypotheses that fiction is one potent source of internalizing values different from the groups; inducing identification with characters, problems and feelings expressed by fictional people. These can help to make a transition from the ethnocentric to a more worldly culture.

Priscilla Vail (1977) emphasized the importance of language enrichment. She felt there were three different levels of reading - - (1) the "school kind" or accuracy reading; (2) reading to cover a variety of materials to get main ideas; (3) reading for pleasure. She said it is important to have reading skills taught especially finding the main idea, but often the "pleasure part" was lost. Reading aloud to children should be part of the curriculum as well as the "pleasure" part. There is no greater way to expose children to language than to read aloud to them.

Besides enhancing language, Vail felt that reading aloud has other benefits such as (1) concept development; (2) intake of new information; (3) awareness of existence of and differences among literary forms; (4) comfort of bibliotherapy; (5) opportunity to feel empathy, and (6) opportunity to share feelings and experiences with the group.

The important question that was raised by Priscilla Vail is "What should be read to children?" Choosing material carefully from which the child can grow imaginatively and creatively is the important job of the teacher. Reading orally by the teacher is the best way to open the world of literature to children.

Katrina de Hirsch (1972) reported that much reading that is done consists of matching the expectation in our heads to what our eyes find as they travel along a line of print. De Hirsch called this "casting a linguistic shadow". However, when children listen to a story read aloud, they can move along with the cadence, rhythm and humor of it.

Leo C. Saparito (1970) felt that at least one good literary selection should be presented each day in the primary classroom. The world of literature gives vicarious opportunities that might help students solve similar problems in their lives. A suggested list of books for grades 1, 2 and 3 are given in this guide developed by Saparito. However, the objectives that are stated are extremely broad and much too general.

Since one of the objectives of the Dade County Balanced Curriculum states "students relate moral lessons in fables to real life experiences, current events or community activities" (see Appendix C), some of the points brought forth by Audrey Edwards (1975) seem appropriate to consider. She presented several hypotheses about facilitating children's development into moral persons through the use of literature. Children's literature can make a definite contribution to moral development through discussion of various dilemmas presented or as an experience in itself. The literary and artistic value in a story situation can show character and action in more detail than simply concise statements.

The selection of the literary work is extremely important. The most essential criterion is the presence of a genuine moral dilemma; appropriate level of showing development of the story characters; appropriate level of the dilemma itself; familiarity of the moral problem; a match between moral level and literary level and, finally, a high literary quality.

It is further suggested that genuine dilemmas that cannot be simply answered by a slogan, be presented. They should be real and difficult enough for children. They can introduce true conflict into children's thinking so that they can advance to a higher stage of moral development. The moral dilemma that is presented should be somewhat familiar to the children. They should be situations from their everyday lives or situations that they can identify with the hero in emotions or reasoning as they face the dilemma of the story.

Choral speaking in the classroom can heighten students' appreciation of poetry and give them an opportunity to express emotion in groups rather than as an individual. "It can enhance the sharing of the pleasure of literature," wrote William Moore (1968). The enjoyment of literature and creative oral expression is the primary objective of having group or choral activity. It was suggested that humorous or "ghostly flavored" material be used at first since they appeal to most children. The selection should also have strong rhythm and tell a story.

E. Kingsley Povenmire (1977) stated that the use of a "verse choir" can help students' confidence and motivate them toward better speech patterns. The author wrote that in any class from kindergarten through high school, a teacher can find voice differences. These differences can be captured and used to advantage in recitations. The "verse choir" could have various movements or actions from finger-plays through simple imitative actions of animals and phenomena of nature and even have abstract concepts shown.

Povenmire gave several successful uses of the "verse choir". In one case, a group of slow readers showed marked improvement in their reading comprehension after participating in the "verse choir".

Myra Weiger (1975) presented three stories via audio-visual media to several second-grade classes. The students were interviewed individually after the presentations as to the dilemmas in the stories. Their responses were examined against Jean Piaget's (1969) moral developmental stages. Myra Weiger also wanted to ascertain whether the literature read to the group was appropriate for their moral development. The three stories were Hoban's _The Sorely Trying Day_, Ness's _Sam, Bangs and Moonshine_ and

Ungerer's No Kiss for Mother. The books were chosen for their rating as good literature; reading level; their moral issues and content; realism and fantasy. The conclusions that were reached by the author appear to be that all the children enjoyed the literary experience and that much personal involvement was present when the subjects' were questioned on the moral points. A very high percentage of the youngsters reasoned according to Piaget's Stage I level of moral development when judging the most wrongful act and fair punishment in all three pieces of literature.

The author notes that an atmosphere of free flowing and spontaneous responses about each story should be provided by the teacher. Language and communication skills can be enhanced through role playing as well as enhancing the implementation of transition to Stage II reciprocity.

Karen Huffine and DiAnn Ellis (1979) examined the important relationships between music and oral language development of young children. They suggested that singing folk songs to children from pre-school through first grade can assist them in developing their oral language as they move from egocentric to socialized speech patterns. Folk tales adapt easily to oral, musical activities. The music increases listening skills as well. A listing of suitable "stories that sing" is given in their paper.

Song lyrics give an important repetition of vocabulary in a much more enjoyable way than is found in regular basals wrote Mary Jalongo and Karen Bromley (1984). Children can have a multitude of opportunities to imitate the language patterns of English in singing various folk songs. Several selections were referred to in their article. The selections can be used with children who have language problems and also children who are advanced in their expressive language development.

Norma Livo (1975) examined the observable trend in children's literature in which books illustrating all forms of music were on the market. She advocated that these "music picture books" be part of the regular school curriculum.

In the hierarchy of language acquisition, written language skills are the last to develop. They are based on the mastery of spoken language and involve auditory, visual, motor and conceptual abilities. According to Weiss (1982) 90% of school performance involved written expression from the fifth grade on throughout school. Written language is a major means of demonstration of knowledge. Good written language skills are essential to academic success. So it follows, in order to have good written language skills, the oral, expressive language must be thoroughly developed.

Linda Gambrell and Carol Sokolski (1983) suggested that using the Caldecott Award books can stimulate oral language development of youngsters. Since Caldecott Award books contain superior art work as compared to basal textbooks. They have a far greater potential in developing creative self-expression. The authors submitted an appropriate list of the Caldecott Award books that were especially suitable for the primary grades together with six instructional suggestions.

A report by R. Giles (1978) to the National Institute of Education showed that many states of the United States have passed legislation recognizing the importance of multi-cultural education. Giles noted that there had been concerned effort made to improve textbooks to include unbiased attention to cultural groups. However, Jesse Goodman (1984) felt more was needed and had developed an anthroliterary approach to cross-cultural education. This approach used the oral and written literature of a given cultural group. He felt that traditional folklore should be the primary source of cultural knowledge. To understand other cultures, children must know not only the facts about a given group but acquire empathy and the ability to view life from different perspectives. Through this understanding, the students can increase their self-understanding of the group and themselves.

B. Bettelheim (1976) had noted that folk tales and fables provide concrete reasons for living an ethical life. Students have the opportunity to identify and vicariously experience life. Children can learn about other cultures in a more active type of experience because they must infer and draw their own conclusions.

Multi-cultural teaching should take place the minute children enter school, stated Sandra DeCosta (1984). She suggested numerous ways to achieve good results. It should be incorporated into all subject areas and taught throughout the year. One of the ways was through the presentation of a variety of folk tales. These tales should include stories that reflect the African heritage as well as the black American experience, the Mexican and Spanish way of life, the Asian cultures and the native American historical and contemporary periods.

Dorothy Strickland (1981) noted in The Role of Literature in Reading Instruction: Cross-cultural View the importance of quality literature in the acculturalization of all the peoples of the world. She edited this small volume and pointed out that very few journals deal with children's literature, internationally. Further, the translation of children's literature from English to other tongues or vice-versa was generally poor. Various reasons were given for this lace of quality and inadequate translation. However, as noted by Strickland and the International Reading Association - - "as educated individuals, we are responsible for carrying on the heritage of our people".

Shirley Koeller (1981) reviewed the articles about literature that have appeared in The Reading Teacher during the past twenty-five years. She had noted the "cry" for the use of literature in the reading programs. However, she had also noted the delay of implementing such a concept. Since many school systems still insist on one basal reading series through the grades, teachers should read orally from a variety of literature, both old and new stories to meet the varied interests of students. The author advocates that the place to make "readers" is the early childhood where literature is included in all areas of the school program and not just in the reading program.

A way of getting literature into the primary classroom was given by Mary Armstrong (1981). Kindergartners were encouraged to borrow books from a carefully selected collection, take them home and have them read orally by an adult. In order to make the characters in the stories come alive for the kindergartners, opportunities, during the year, were given to celebrate various story events. Puppet shows, dress-ups as favorite characters, art and song festivals helped promote the various literary works. Her article included a suitable list of books.

The issue of transforming traditional folk stories into popular storybooks was frowned upon by Owen Egan (1983). He further frowned on modern illustrators who have changed the character of the figures in a traditional fairy tale and made them into "comic-type" figures. He also stated that authors are forcing the language of storybooks to fit certain "abstract ideals of simplicity and informality". Children come to school with a complex oral language structure and yet the stories they meet, especially in the reading texts, are "watered" down versions of literature. Egan felt fortunate in living in Ireland where, he stated, the rewriters have not touched the old Irish folk tales and children can still chant, mimic and sing to their lyrical qualities.

The Missouri Library Association (1977) has established a guide that suggests stories in which children can actively participate both physically and verbally. They related and compared their story choices to gourmet cooking in that they are irresistible, both to the storyteller and the audience. The program was a highly motivating one.

The Lincoln, Nebraska, schools together with the University of Nebraska (1982) produced a curriculum guide entitled Target: Literature. The guide concerned itself with the literary piece, the interaction between the literary piece and the student, and thirdly, the response and attitude of the student toward the literary piece. They developed an extensive guide that includes the types of literature that should be taught at each grade level. However, no specific named literature was given nor any activities to help stimulate the reactions or interactions of the students toward the literature.

The aim of Nita Sides' article (1982) was that a well-planned literature program can instill a lifelong love of literature. A literature program affords the reader/listener to live vicariously in the events of the present, past or future and feel with the characters in the story. Planned activities were the focal point of a good literature program.

Nita Sides described such a program called Literature in Teaching (L.I.T.) developed in Evanston, Indiana. The classroom teachers and library media specialist developed this literature program for primary grade students. They arranged the program around literary categories such as traditional literature, fantasy, animals, modern realistic fiction, poetry, historical fiction and biography. The classroom teacher who used the program, usually read the story and, during the week, followed it up with various activities that related to the story.

CHAPTER III

ANTICIPATED OUTCOME AND EVALUATION INSTRUMENTS

Statement of General Goals

This practicum was designed to meet the needs of primary teachers in the teaching of the Dade County Balanced Curriculum Objectives in Literature and Expressive Language. The goals that were to be met were threefold - - (1) the goals of an expressive language program; (2) the goals for the primary teacher; (3) the goals for the students they service.

The major goals of this practicum were to incorporate specific activities of expressive language into the primary literature program of Dade County, Miami, Florida, Public Schools. Some of these activities included skills in drama and pantomime; oral expression of feelings about pictures and literary readings; retelling of stories in oral and written form in sequence; and acquaintance and recognition of various types of literary works.

The goals for the primary teachers included:

1. meeting the objectives of the Dade County Balanced Curriculum in Literature and Expressive Language;

2. spending a minimal amount of time locating suitable materials to meet the objectives;

3. increasing confidence in the teaching of these objectives.

The goals for the primary students included:

1. the promoting of effective verbal and physical expressions

2. the building of confidence in speaking and performing

3. the sharpening of observational and listening skills

4. developing ability to empathize with other people's needs, interests and problems

5. developing standards or appreciation for literary works and performances

6. interacting cooperatively with peers

7. broadening knowledge of literature and its components

8. promoting good beginning writing skills.

Behavioral Expectations

The specific activities and outcomes that were addressed in the meeting of the goal of incorporating activities into the Literature and Expressive Language Program of Dade County Balanced Curriculum Objectives were:

1. Dramatic play and creative drama
    a. Use of puppetry for clear, intelligent voice and dialogue control
    b. Use of creative pictures to explain stories and/or passages
2. Role playing of story book characters
    a. Use of vocal expressions to convey mood

    b. Use of vocal expressions to convey feelings

3. Pantomime actions of literary characters
    a. Movement and gestures to portray situations and characters
    b. Facial expressions to portray situations and characters
4. Enrich vocabulary though retelling stories in sequence
    a. Create story endings
    b. Solve creatively story problems
5. Choral reading or speaking using familiar poems or verse
6. Use of listening skills to "well-read" literary selections
    a. Listening experiences for following directions
    b. Experiencing many forms of literature
    c. Develop a lifelong habit of reading
    d. Positive attitudes toward literature
7. Use of art activities to portray scenes and characters from stories
    a. Cartoon drawing to express feelings about literary pieces
    b. Use of many art media
8. Writing expression
    a. New endings to a story
    b. Following a story form or pattern
    c. Writing original stories and fables
    d. Writing descriptions of characters

The specific behavioral objectives for primary teachers that were considered as evidence in meeting the general goals were:

1. present specific activities of expressive language each week in their classes
2. use various literary works in the presentation of these specific activities
3. correlate activities directly to the Dade County Balanced Curriculum Objectives in Literature and Expressive Language.

The specific behavioral objectives for primary students were:

1. take part in dramatizing a story read by the teacher
2. portray story-book characters or situations with proper sounds, words, movements, gestures and facial expressions
3. retell stories in their own words in sequence
4. use puppets to retell stories or create their own stories
5. create and express orally new story endings to various literature read by the teacher
6. solve creatively problems in stories
7. pantomime story or parts of story as they are read by the teacher

8. describe a setting and move through it by taking a role in it

9. describe the moral lesson of fables

10. tell how morals can be used in current life situations

11. relate fables to own experiences

12. identify various kinds of literature--real, fanciful, fairy tales, fables, accumulative stories, poetry or other

13. state similarities between characters and incidents in different stories

14. choral read various poetry with peers

15. draw, illustrate or construct art work, using various media to explain various literary works

16. display good listening habits.

Evaluation Instruments

The primary teachers who were involved in the practicum were asked to complete a questionnaire indicating their reactions and usage of the literature and expressive language activities that were developed during the 1984-1985 school year (see Appendix D). The evaluative instrument also contained several open-ended questions.

After completion of the implementation phase of this practicum, the data surveys were analyzed and presented in this final practicum report. The "activities" form was revised. Several activities and literary pieces were eliminated. The results, together with the completed support material was presented in narrative form (see Appendix E) and as numerical totals.

The success of the seminars was evidenced in the presentation of the Support Material for the Literature and Expressive Language Curriculum in the Primary Grades. It was predicted that if reactions and usage by the primary teachers were positive, the practicum would be deemed a success.

At the conclusion of each activity, the primary teachers were also requested to answer the three questions on the Evaluation Activity Sheet (see Appendix F). Very few teachers responded. Most teachers felt that the support material finally accepted was enough evidence.

The pupil's assessment or criterion test was completely eliminated and replaced by the evaluation sheet for each literary piece in the categories of Mother Goose, Modern Literature, Traditional Literature and Fables. If any literary work did not meet success with the majority of the students, teachers felt that they could choose another literary piece in the future. There were enough pieces chosen for each category so that success could be attained using another selection.

CHAPTER IV

SOLUTION STRATEGY

Discussion of Solutions

According to the Dade County Balanced Curriculum, literature and expressive language activities are to be incorporated with reading and writing activities. The program must include the study and appreciation of literature, the creative use of language in various oral and written activities, such as dramatics, as well as choral reading or speaking. A logical way to do this is to correlate the literature with expressive language activities.

Although many other school systems must have the same problem of not having specific materials on hand, the current literature on the subject was very limited. The approaches taken were either from literature or expressive language, but the two were not joined into one approach.

The Missouri Library Association (1977) developed a list of stories and activities that could be used for some areas of the Literature and Expressive Language program. However, their solution was very limited because its aim was to retell stories in the teller's own words and not necessarily using the actual author's words.

Nebraska University Curriculum Development Center at Lincoln, Nebraska (1978) developed lesson plans for the presentation of poetry in the elementary grades. They limited their objectives and plans to poetry. Since Dade County Balanced Curriculum for the primary grades is geared toward a general literature strand, only a few activities might be considered in the solution from Nebraska University.

A combination of guides could be examined and used to try to meet the objectives of Dade County. The Lincoln Nebraska Schools produced a guide entitled Target: Literature. Here again, no specific literature was given nor specific activities related to it. The extensive guide listed various types of literature that might be taught at each grade level.

The most appropriate solution to the problem of meeting the needs of the primary teachers in accomplishing the literature and expressive language objectives of Dade County was the development of support material. The literature and expressive language objectives were interfaced through the vehicle of literature. Each literary piece in the support material had specific related activities and objectives that directly related to expressive language and also to the needs and interests of the students in this area.

Description of Selected Solution

Informal questioning of the primary teachers elicited their concerns about having some type of support material in the presentation of the literature and expressive language objectives. The best solution applicable to this problem was the development of a support guide. This guide could be used in the following years. To write the support guide, it was necessary to examine various areas of literature, their relationship to expressive language and their relationship to the Dade County objectives.

Numerous primary teachers met biweekly to examine, evaluate and discuss the appropriateness of various types of literature to their levels and students' needs at Flagler School. The developed activities were eventually organized into a support material guide (see Appendix E).

Following the major focus meeting, the literature and activities were presented in the classrooms by the participating teachers. At the follow-up meetings, specific problems that may have developed with the presentation or activities were discussed and ironed out.

The important resource applicable to this practicum was the Henry M. Flagler School Library and Media Center. All materials for the creative solutions to the development of the support guide were directly related to the availability of the literary works and films at the Media Center. With this availability (on site) the presentations on Literature and Expressive Language were made far easier for the primary teachers.

Calendar Plan of Implementation

The following schedule describes the development of materials for a support guide in Literature and Expressive Language to match the objectives of the Dade County Balanced Curriculum. Preparation of these materials included the following steps:

1. Informal questioning of seven third-grade teachers at Flagler School during the month of May, 1984. The questioning was focused on the materials available to meet the objectives of the Dade County Balanced Curriculum in Literature and Expressive Language.
2. A written survey was conducted during Summer School, 1984 (see Appendix B).
3. Additional inquiries extended to the primary teachers during pre-planning period of August 1984.

To follow through in the preparation of the support materials, it was necessary to hold bi-weekly meetings. These were held in the Media Center of H.M. Flagler Elementary School. The author gathered the necessary references, guided the discussion and evaluation during the meetings. The final editing of the activities and materials for the support guide were prepared by the writer.

Report of Action Taken

The plan and preparation for each of the meetings to develop a support guide for Literature and Expressive Language was implemented in November, 1984.

The first meeting was directed toward Mother Goose Editions. Five teachers of the primary grades were present and the following objectives were discussed in relation to the examination of different editions of Mother Goose.

Objectives:	Kindergarten	#1, 3, 5, 8, 9
	First Grade	#1, 2, 3, 9
	Second Grade	#8, 9, 11
	Third Grade	#7, 9

(See Appendix C.)

English editions, American editions, single verse and limited verse editions were examined. The following were selected to be used to meet the Dade County objectives.

Anglund, Joan Walsh. In a pumpkin shell. New York: Harcourt Brace & Co., 1960.

Miller, Olive Beaupre, translator. Nursery friends from France. Chicago: The Book House for Children, 1952.

Montgomerie, Norah, complier. This little pig went to market. New York: Franklin Watts, Inc., 1966.

Scarry, Richard. Scarry's Mother Goose. New York: Golden Press, 1983.

Spier, Peter, illustrator. London Bridge is falling down. New York: Doubleday & Co., 1967.

Wright, Blanche Fisher, illustrator. The real Mother Goose. Chicago: Rand McNally and Co., 1944.

The books were analyzed with the following questions in mind:

Arrangement:

1. Is there a thematic arrangement of the verses?
2. Is there a feeling of unity through the book?

Coverage:

1. How many verses are included?
2. Is a single verse in a book?
3. Are they well-known verses?
4. Are there unusual verses included?

Illustrations:

1. What medium has been used?
2. What colors?
3. Are the illustrations realistic, stylized or varied?
4. Are the illustrations consistent with the text?
5. Are the illustrations serious or humorous?
6. Can children readily harmonize with the pictures?

Setting:

1. Is a modern setting shown?
2. Is the setting in the past?
3. Is it urban or rural?
4. Any particular country shown?

Characters:

1. Do the characters portray multi-ethnic types?
2. Do the characters have special personalities?
3. Are there both adults and children?
4. Are the animals presented realistically?
5. Are the animals portrayed as humans?

Format:

1. Is the book easily handled by children?
2. Does it contain an index for children?
3. Are the covers, jacket or title page in harmony with the material inside?
4. Are pictures well spaced?

5. Does the print style go with the illustrations? with the verses?

Miscellaneous:

1. What kind of dramatic play and creative drama activities can be related to Mother Goose literature?
2. What kind of specific art activities can be used to illustrate various rhymes from Mother Goose?
3. What art media would be most suitable?

It was noted that many of the Mother Goose books available were over 15 years old and some of them extremely worn and torn. From "Book Fair" funds, that were acquired in December 1984, newer editions were ordered.

The following rationale was developed regarding to Mother Goose stories.

Language development and language patterns can be derived and cultivated from Mother Goose rhymes. There is a musical quality to the rhymes and verses and much alliteration, which children can readily repeat. Through these repetitions, students can establish language patterns of merit.

Most of the verses are short and can easily be memorized by youngsters. They can be chanted in unison or even sung or hummed in a chorus. Many of the Mother Goose rhymes tell a story in their short verses. Students can readily identify with the characters in the verses--whether they are humans, animals or the elements. They can readily be used to develop sequence in speaking or retelling stories and in later school life can help writing in sequential order.

During December 1984, five teachers of the primary level met to discuss appropriate fanciful tales that might be presented at the primary level to meet the Dade County Balanced Curriculum Objectives. It was suggested that this section be changed to "Modern Literature" so that contemporary and realistic fiction could be included in the selections.

Numerous books were discussed and examined. The conclusion of the group was that the available books at Henry M. Flagler Elementary School Library and Media Center were good, but old, worn-out and should be replaced. The following books were selected that could be adapted to meet the Dade County objectives.

Aardema, Verna. Who's in rabbit's house? New York: The Dial Press, 1977.

Allard, Harry and Marshall, James. Miss Nelson is missing. New York: Houghton Mifflin Co., 1977.

Ambrus, Victor. Grandma, Felix and Mustapha Biscuit. New York: William Morrow and Co., 1982.

Burton, Virginia Lee. Mike Mulligan and his steam shovel. Boston: Houghton Mifflin Co., 1967.

Carroll, Ruth. The Chimp and the clown. New York: Henry Z. Walck, Inc., 1968.

Daugherty, James. Andy and the lion. New York: Viking Press, 1954.

Daughtry, Duanne. What's inside? New York: Alfred A. Knopf, Inc., 1984.

Duvoisin, Roger. Petunia. New York: Alfred A. Knopf, 1950.

Ga'g, Wanda. Millions of cats. New York: Coward-McCann, Inc., 1928.

Galdone, Joanna and Paul. Gertrude the goose who forgot. New York: Franklin Watts, Inc., 1975.

Jacobs, Joseph. King of the cats. New York: Houghton Mifflin/Clarion Books, 1980.

Leaf, Munro. The story of Ferdinand. New York The Viking Press, 1965.

Rey, Margaret. Pretzel. New York: Harper & Row, Inc., 1944.

Rose, Nancy. Yelly Kelly. Minneapolis, Minn.: T.S. Denison & Co., 1970.

Sendak, Maurice. Where the wild things are. New York: Harper and Row Publishers, 1963.

Silverstein, Shel. The giving tree. New York: Harper and Row, Publishers, 1964.

Slobodkina, Esphyr. Caps for sale. Boston, Mass.: Addison-Wesley, 1968.

Tworkov, Jack. The camel who took a walk. New York: E.P. Dutton & Co., Inc., 1951.

Villarejo, Mary. The famous blue gnu of Colonel Kachoo. New York: Alfred A. Knopf, 1964.

Walton, Marilyn Jeffers. Sparky's Valentine victory. Milwaukee, Wis.: Raintree Publishers, Inc., 1983.

Yashima, Taro. The crow boy. New York: Viking Press, 1955.

Zelinsky, Paul O. The maid and the mouse and the odd-shaped house. New York: Dodd, Mead, & Co., 1981.

Zion, Gene. Harry, the dirty dog. New York: Harper & Row, Inc., 1956.

The analysis of the books were concentrated on these two categories and then combined into one category called "Modern Literature".

Modern Fantasy:

1. What are the fantastic elements?
2. Is the plot original and ingenious?
3. Is the plot well constructed?
4. Does the story personify something?
5. Is there a universal truth under the metaphor?
6. Are the characters convincing?
7. Is the fantasy believable?
8. Are the details of the setting real?
9. Are the details of the sensory imagery real?
10. Do the characters accept the fanciful nature of the setting?
11. Does it use appropriate language?
12. Are real people and objects pictured?
13. Does it have a logical framework?
14. Does the artwork complement the story?

Realistic Literature:

1. Is story contemporary, historical or "no time" pattern?

2. Are the characters believable?

3. Can stories be related to students' personal experiences?

Regarding the Dade County objectives, the Modern Literature was examined in relation to the following questions:

1. Which tales could be adapted for dramatic presentations?

2. Are any tales suited for creating/constructing masks?

3. How can puppetry be used to present any of the stories?

4. Can students illustrate stories without seeing original illustrations?

5. Can students explain their illustrations of story situations or characters?

Due to two weeks' holiday vacation during December 1984, a review and evaluation was not done until January 1985.

During January 1985, six teachers from the primary level met to discuss appropriate traditional literature to meet the Dade County Balanced Curriculum Objectives. Traditional literature was defined as the stories known as folk tales, fairy tales, myths and legends that have been handed down orally. Many of them have no specific author. These stories usually are treated as "make-believe" tales and have common stylistic elements. The "good characters" are usually rewarded and the "evil characters" punished. Many of them focus on repetition of phrases, sentences and plot.

It was pointed out that many of these stories have important literary elements which children at this level cannot as yet understand but they should be exposed to the structures. It was further suggested that new or unfamiliar words to the children should be introduced prior to the reading of the story. These words may be emphasized by writing them on the board or using flashcards prepared in advance. The introduction of new words should not detract from the interest of the story itself. However, many meanings should be left for the students to determine from the context as the story unfolds. If the passage is very difficult for that particular group, paraphrasing at times can be useful.

After reading the books, they should be made available to the students. Oftentimes through this independent reading and looking, the reading vocabulary of students expands.

It was suggested that most "traditional literature or fairy tales" should not be presented in kindergarten. For most children the plot can be too fanciful and complex. Even May Hill Arbuthnot (1957) suggested that children's interest in fairy tales reaches a peak around seven through nine years of age.

Even though "accumulative tales or stories" fall into the third-grade Dade County objectives, students at kindergarten and first grade enjoy these tales. Their enjoyment lies in their simple plot with their repetitive rhythm. These tales can become quite detailed involving actual discord and struggle with highly exciting adventures, especially with some of the more modern imitators of this technique. Care should be used in choosing the accumulative stories. Cinderella and Snow White were deliberately left out of this anthology because of their being "over done" with Walt Disney characters and characterizations.

The analyzing and evaluating of the traditional literature found at the H.M. Flagler Library was focused on the following questions:

Plot Structure:

1. Is it a fast moving story?
2. Is it short?
3. Is it humorous?
4. Does it have a happy ending?
5. Does justice prevail?

Characters:

1. Are the good characters rewarded?
2. Are the evil characters punished?

Imaginative:

1. Does it kindle the child's imagination?
2. Does it contain ideals?
3. Does it show "what might have been"?
4. Does it show "what might be"?

Style:

1. Does it have recurring patterns and symbols?
2. What types of "figures of speech" or unusual phrases does it contain?
3. How is the story introduced?
4. Does it maintain "flavor" of its country?
5. Can it be easily understood by children?
6. Does it use dialogue to convey action?
7. Does it use dialogue to convey tone or mood?

Format:

1. Is the book easily handled by children?
2. Does it contain an index or table of contents?
3. Are the covers, jacket or title page in harmony with the material inside?
4. Are pictures well spaced?
5. Does the print style go with the illustrations? with the stories?

The following books for "Traditional Literature" were selected for the support guide.

Anderson, Hans Christian. The emperor's new clothes. Boston: Houghton Mifflin Co., 1949.

Anderson, Hans C. The princess and the pea. New York: Clarion Books: Houghton Mifflin Co., 1978.

Anglund. Joan Walsh. Nibble, nibble, mousekin. New York: Harcourt, Brace & World, Inc., 1962.

Askjornsen, P. C. The three billy-goats Gruff. New York: Harcourt Brace, 1957.

Birrer, William and Cynthis. The shoemaker and the elves. New York: Lothrop, Lee and Shepard Books, 1983.

Blair, Susan. The three billy-goats Gruff. New York: Holt, Rinehart and Winston, Inc., 1963.

Brothers Grimm. Rumpelstiltskin. New York: Harcourt, Brace and World, Inc., 1967.

Brown, Marcia. Stone soup. New York: Charles Scribner's Sons, 1947.

Brown, Marcia. The bun: a tale from Russia. New York: Harcourt, Brace and Jovanovich, 1972.

Cauley, Lorinda Bryan. Goldilocks and the three bears. New York: G.P. Putnam's Son, 1981.

Cauley, Lorinda. Jack and the beanstalk. New York: G.P. Putnam's Sons, 1983.

Galdone, Paul. The amazing pig. New York: Houghton Mifflin/Clarion Books, 1981.

Galdone, Paul. The gingerbread boy. New York: Houghton Mifflin, 1975.

Galdone, Paul. Henny Penny. New York: Ticknor and Fields: Houghton Mifflin Co., 1968.

Galdone, Paul. The history of Mother Twaddle and the marvelous achievements of her son Jack. New York: The Seabury Press, 1974.

Galdone, Paul. The house that Jack built. New York: McGraw-Hill Co., 1961.

Galdone, Paul. The little red hen. New York: The Seabury Press, 1973.

Galdone, Paul. Little Tuppin, an old tale. New York: The Seabury Press, 1967.

Galdone, Paul. The old woman and her pig. New York: McGraw Hill Book Co., 1960.

Galdone, Paul. Obedient Jack. New York: Franklin Watts, Inc., 1979.

Galdone, Paul. The three bears. New York: Ticknor and Fields: A Houghton Mifflin Co., 1972.

Galdone Paul. The three wishes. New York: McGraw Hill Book Co., Inc., 1961.

Grimm, Jacob. The Bremen-Town musicians. New York: Larousse, 1974.

Grimm, Jakob and Wilhelm. Hansel and Gretel. New York: Golden Press, 1967.

Haley, Gail E. A story, a story. New York: Atheneum Press, 1971.

Hirsch, Marilyn. Could anything be worse? New York: Holiday House, 1974.

Jacobs, Joseph. Johnny-cake. New York: Putnam, 1967.

Peppe, Rodney. The three little pigs. New York: Lothrop, Lee, Shepard Books, 1979.

Sherlock, Philip M., ed. Anansi, the spider man. New York: Thomas Y. Crowell Co., 1954.

Westcott, Nadine Bernard. I know an old lady who swallowed a fly. Boston: Little, Brown and Co., 1980.

Zemach, Margot. The little red hen. New York: Farrar, Straus and Girouz, 1983.

. . . . The old-fashioned children's story book. New York: Wanderer Books, Simon and Shuster, 1979.

In February 1985, six teachers of the primary level met to discuss some of the elements of poetry and which poems would be suitable for primary children. It was the area least agreed upon by the teachers. Some felt that the Mother Goose verses met this area in the Dade County Balanced Curriculum Objectives and that no further poems were necessary.

Most of the teachers were disappointed at the lack of poetry collections at Henry M. Flagler School Library. However, another Book Fair was held in the middle of May and the Media Specialist has "earmarked" some of the money toward the purchase of poetry volumes.

All teachers finally agreed that poetry at this level should be read and reread by the teachers. They felt that taste in poetry would improve with the continual and repeated experience with good poetry. The most important element in the poetry must be the "singing quality". It must have movement and a melody. Blank verse, free verse, haiku, et cetera should not be used at the primary level. Children like verses with rhythm and rhymes. Many poems that might meet these characteristics and are understood by primary children usually are poor in quality as judged by an adult. With this in mind, poems should be chosen with care. Poems should be easily understood by the child and relate to his/her world. The subject matter of the poems should be more or less common to most of the children in the group.

Figurative language should be limited in the poems especially since most of the students at Flagler have

Spanish as their first language. They are now learning to perfect their English. Use of old English words, phrases or remarks should be limited, as well as long and difficult descriptions should be avoided.

Children should never be forced to memorize any particular poem. If they do it by themselves, fine! They should hear poetry read each day, if possible.

Several poems were chosen as a starting point to develop the "love of poetry". It was further suggested that limited activities and discussion follow the poetry readings. No specific activities were stated for this section. The primary objectives should be listed as a group and not separated. These objectives are targeted for the poetry section:

Kindergarten: Objective #3 - The student will repeat rhymed word patterns from poems and songs.

First Grade: Objective #3 - The student will respond to simple poems.

Second Grade: Objective #8 - The student will respond to poems of fantasy by drawing, writing, speaking or movement.

Third Grade: Objective #8 - The student will participate in choral reading.

The discussion about poetry centered around the following questions:

1. Since poetry is meant to be read aloud, who should do this?
2. What kind of discussion should follow the reading of a poem?
3. Should poems be memorized?
4. Who should choose poems for memorization or for illustrations?

5. Can students illustrate a poem using various art media?
6. Can students illustrate their feelings toward a poem with various art media?
7. Can students retell and relate poems to their own experiences?
8. Which poems lend themselves to choral speaking?
9. To refrain repetition?
10. To antiphonal method?
11. Line-a-child method?
12. Unison speaking?
13. How can students interpret poems through body movements, gestures and facial expressions?
14. Can students create their own movements?
15. How can sound effects be used with poetry?

The content, format and their relation to children were also analyzed and evaluated. These questions were used in the discussion.

Content -- Format (In general)

1. Does it have emotional appeal to the child?
2. Does child tap to the rhythm spontaneously?
3. Does it have a kind of music of its own?
4. Do the patterns in the poem suggest beat and movement?
5. Does it rhyme?
6. Is it free verse?
7. Does it contain alliteration?
8. Does it contain assonance?
9. Does it repeat words, phrases or sentences?
10. Does it have direct sensory images of sight, sound, touch, smell and taste?
11. Does it convey a message?
12. Is it nonsense verse?
13. Is it humorous?
14. Does it use figurative language? similes? metaphors, personification, onomatopoeia?

In Relation To Children

1. Does the poem "read" well?
2. Is it vivid?
3. Is it simple?
4. Is there a point to it?
5. Does it present one clear idea, thought or image?
6. Does it relate to child's life?

7. Does it have humor?
8. Is it nonsense with a beat?
9. Is it honest?
10. Does it reflect the fears and joys of children?
11. Can children identify with poem?
12. Does it interpret everyday experience in a new way?

Evaluation Of Anthologies Of Poems For Children

1. What is the age level appeal of collection?
2. Number of poems in the collection?
3. What type of poems included?
4. How many poets included in collection?
5. Are modern poems included?
6. Are traditional poems included?
7. Is the collection organized around a theme?
8. Are poems divided into subject matter?
9. Is there an index or table of contents?
10. Are there any related comments about the poems or poets?
11. Are the illustrations compatible to the poems?
12. Are they appealing to children?

The following poetry collections were selected as suitable material to be presented to primary classes.

Brewton, John E. Under the tent of the sky. New York: The Macmillan Co., 1954.

Brown, Margret Wise. Nibble, nibble. New York: Young Scott Books, 1959.

Ciardi, John. The man who sang the sillies. Philadelphia: J.B. Lippincott Co., 1961.

Ciardo, John. I met a man. Boston: The Riverside Press: Houghton Mifflin Co., 1961.

Ciardi, John. The reason for the pelican. Philadelphia: J.B. Lippincott Co., 1959.

Craft, Ruth. Carrie Hepple's garden. New York: Atheneum Press, 1979.

Fisher, Aileen. Like nothing at all. New York: Thomas Y. Crowell Co., 1962.

Fisher, Aileen. My mother and I. New York: Thomas Y. Crowell Co., 1967.

Hale, Sara Josepha. Mary had a little lamb. New York: Holiday House, 1984.

Hopkins, Lee Bennett. My mane catches the wind. New York: Harcourt, Brace and Jovanovich, 1979.

Hughes, Langston. Black misery. New York: Paul S. Erilsson, Inc., 1969.

Jacobs, Leland B. and Nohelty, Sally. Poetry for young scientists. New York: Holt, Rinehart and Winston, Inc., 1964.

McEwen, Catherine Schaefer. Away we go! New York: Thomas Y. Crowell Co., 1956.

Millay, Edna St. Vincent. Poems. New York: Harper and Row, Publishers, 1951.

Minarik, Else Homelund. The winds that come from far away and other poems. New York: Harper and Row, Publishers, 1964.

Ness, Evaline. Amelia mixed the mustard and other poems. New York: Charles Scribner's Sons, 1975.

Nohelty, Sally. Eleven and three are poetry. New York: Holt, Rinehart and Winston, Inc., 1964.

Prelutsky, Jack. The new kid on the block. New York: Greenwillow Books, 1984.

Roche, P. K. Jump all the morning. New York: Viking Press, 1984.

Rossetti, Christina G. Sing-song. New York: The Macmillan Co., 1966.

Stevenson, Robert Louis. A child's garden of verses. New York: Franklin Watts, Inc., 1966.

Silverstein, Shel. Where the sidewalk ends. New York: Harper and Row, 1974.

Silverstein, Shel. A light in the attic. New York: Harper and Row, 1981.

Winter, Jeanette. Hush little baby. New York: Pantheon Books, 1984.

Only the third-grade teachers met during March 1985, since fables were to be presented in third grade according to the Dade County Balanced Curriculum Objectives. All teachers felt that background information should be given about fables. It was concluded that most fables are indirectly related to the Aesop fables of ancient Greece. The following rationale and background information was discussed and noted. This should be introduced to the students.

The fable is a short story usually with animals that have human characteristics. The story is compact and has a moral, a lesson taught, a point or a truism. Human behavior is pictured in such a way that it is easy to comprehend its implications.

The most common of fables come to us from ancient Greece. They were told by a freedman known as Aesop. While Aesop was still a slave, he was already well-known for his brief tales. He deliberately used animals that talk like human beings for he wanted to point out the moral or lesson without hurting anyone's feelings. As time went on, various writers retold, edited and added to the fables. Many of the fables merged during the centuries with tales from India and other countries. Each collector and translator edited and inserted more or less to the fables. Speech patterns changed in them with the changing of language.

The teachers noted that there were several books that contained only one fable. These volumes were illustrated profusely. However, most of the fables were in collections and not published singularly. The third grade The Roberts English Series (1966), a linguistic program, includes the following fables. These are written on a third-grade reading level and students could read these by themselves.

The Tortoise and the Hare, page 27
The Boy Who Cried Wolf, page 33
The Wind and the Sun, page 39
The Best Treasure, page 45

Several fables were chosen from the H.M. Flagler School Library collection that should be read and discussed with the third-grade students. These fables would also be suitable in meeting the objectives. The following books were selected:

Brown, Marcia. Once a mouse . . . New York: Charles Scribner's Sons, 1961.

Carle, Eric. Twelve tales from Aesop. New York: Philomel Books, 1980.

Cole, Joanna, editor. Best-loved folktales of the world. Garden City, New York: Doubleday and Co., Inc., 1982.

Daniels, Guy. Fifteen fables of Krylov. New York: The Macmillan Co., 1965.

Galdone, Paul. The hare and the tortoise. New York: Whittlesey House: McGraw-Hill Book Co., Inc., 1962.

Kent, Jack. More fables of Aesop. New York: Parents' Magazine Press, 1974.

La Fontaine. The north wind and the sun. New York: Franklin Watts, Inc., 1966.

Lionni, Leo. Frederick. New York: Random House, Inc., 1967.

Lionni, Leo. Swimmy. New York: Pantheon Books, 1963.

McFarland, John. The exploding frog and other fables from Aesop. Boston: Little, Brown & Co., 1981.

Spriggs, Ruth, editor. The fables of Aesop. Chicago: Rand McNally & Co., 1975.

White, Anne Terry. Aesop's Fables. New York: Random House, 1964.

The discussion of fables centered around these questions:

1. How can pantomime be used to express the characters in fables?
2. How can role-playing be used in expressing the moral of the fables?
3. How can the moral be related to current living?
4. Which fables can be easily adapted to puppetry?
5. Which fables would be suitable to have students write creative endings?

The volumes of fables were also analyzed and evaluated using the following outline:

Style:

1. Do they instruct?
2. Do they contain an implied or stated moral?
3. What is the quality of language?
4. Are they written in "old-fashioned" talk?
5. Are they written in modern conversational style?

Format:

1. Do they follow the format of a fable?
    a. Brief?
    b. Animals or elements talk?
    c. Represent aspects of human nature?
    d. Single incident?
2. Can children read the text?

Illustrations:

1. If only single fable in a book, are the illustrations compatible with the print?
2. If a collection, are any of the fables illustrated?
3. If so, what medium has been used?
4. Are the illustrations stylized or realistic?
5. Can children have an affinity to them easily?

During the middle of April 1985, four teachers met to discuss the type of films that might be used to meet the Dade County Balanced Curriculum Objectives. Although well over 100 Children's Literature films are housed at the Department of Educational Media at the School Board Building of Dade County, Miami, Florida, it is extremely difficult to receive films for specific dates. Only a handful of films arrived at alternate dates to what was requested.

Many of the films listed are stories that have been made into motion pictures from various children's books. Many even use the exact text and illustrations from the book. A few films were chosen from the list because of their valid esthetic experience and because a creative response could be generated from the students viewing the film.

Aesop's Fables, Parts I, II and III were highly recommended by the third-grade teachers. These films are partially animated, contain comic characters with Grecian names, but use modern-day language. The Mole films are also highly estethic and can be used at various grade levels. In the support materials, it was agreed to list them both for second and third grades.

The major problem encountered in implementing this practicum was the scheduling of the bi-monthly meetings. School recess and vacation periods were not originally considered in setting up the yearly schedule. This placed additional hardship on evaluating and analyzing the December 1984 activities.

It appeared that the 1984-1985 school year was filled with many additional responsibilities for the primary teachers. Henry M. Flagler Elementary School's personnel took part in the Quality Incentive Program (QUIPP) for Dade County, Miami, Florida. A major "Career Awareness Curriculum" was also developed during the year. Child Sexual Abuse workshops and units were produced during the year.

This practicum topic, however, was extremely broad and should have been limited to one grade level, as originally planned. A more thorough focus on literature and expressive language could have been achieved by this limitation.

It was not possible to assemble all the teachers in the primary level together at one time. A variety of legitimate excuses were given during the year for not attending the meetings. Many were committed to other committee meetings and there just was not enough school time for all meetings and projects. However, everyone was concerned about the development of the guide and wanted quick input about its progress and activities. All teachers were more than willing to try out the activities and follow through on the evaluation even though many did not attend the meetings.

The three goals of this practicum as stated in Chapter III, page 21, were met successfully. This is evidenced by the teachers' positive response as shown in Tables 1-6. The goals of the expressive language program were met through the development of the literature strand. The goals of the primary teachers were met in the selection and evaluation of literary works readily available at Henry M. Flagler Elementary School Library and Media Center. Thirdly, the goals of the students were met through the development of suitable activities of expressive language through literature. These activities were presented in the primary classrooms and deemed suitable for the support guide.

Even though the guide appears to be extremely large due to its spacing, at the final meeting the primary teachers refused to condense its print size or spacing. The major objection was that most county guides were "crushed" together and illegible. The teachers felt the guide should be "airy" and easily read. One suggestion was to print it in six separate booklets instead of one large guide. Color coding and printing on both sides of the paper would help eliminate the bulkiness of the guide.

CHAPTER V

RESULTS, CONCLUSIONS, AND RECOMMENDATIONS

This practicum was designed to meet the objectives of the Dade County Balanced Curriculum in Literature and Expressive Language, reduce staff difficulties in locating materials to meet these needs, increase the confidence of teachers in teaching these objectives and meet the goals for the students.

The method chosen to solve this problem was to develop a language arts guide for literature and expressive language by holding bi-monthly meetings with primary teachers at Henry M. Flagler Elementary School, Miami, Florida. At these meetings, the primary teachers would select and evaluate literary works and develop activities to meet the students' objectives. The materials for the literary works were selected from the Henry M. Flagler Elementary School Library and Media Center.

Each meeting was based on a specific literary topic. Many works were analyzed, evaluated and discarded according to their feasibility in meeting the objectives as well as their availability to the classroom teacher. Six categories were selected as a basis to meet the objectives. These six categories were: Mother Goose, Modern Literature, Traditional Literature, Fables, Poetry and Films. The Mother Goose category contained 6 literary works; Modern Literature had 23 literary works; Traditional

Literature had 32; Poetry had 24; Fables had 12; and Films had 15.

Student evaluation forms were included in the Mother Goose, Modern Literature, Traditional Literature and Fables sections. The evaluation forms were simple from both the standpoint of the teachers' and students'. The teachers could see at a glance the students' feelings or reactions to the literary pieces; while the students had the opportunity to react to the literary piece and circle on the form their feelings. Each form had three illustrations about the literary piece. The first picture showed an extremely happy face suggesting "liking or loving" of the literary selection; the second one showed an unemotional face suggesting that the piece was "all right or okay"; the last picture showed an angry face, suggesting "dislike" of the literary selection. Students also had the opportunity to draw, write or answer a question about the literary piece on the evaluation form.

Evaluation for Poetry was not deemed suitable. Poetry should be enjoyed and not analyzed at this stage of education. Poetry should be vibrant and speak of the child's world. Poetry should remain a personal affair. Long descriptions, figures of speech and form could destroy poetry for children. The activities that could be used for follow-up are simply "the drawing of pictures to illustrate a favorite poem".

Teachers agreed that poetry should be heard. It should start in kindergarten (in the home, if possible) and continue through each grade. It should be read and reread to encourage children to join in repeating it. Poetry should be approached like music. The child should hear it day after day for sheer delight. Mother Goose is a starting point in kindergarten and first grade.

The "Films" section of the support material was the most difficult to preview and list since films never came on the requested date. Films were the least reliable in meeting the Dade County Objectives. However, a few films were included with a few activities.

The teachers' responses to the final questionnaire (see Appendix D) were used to evaluate their satisfaction in the development of the support material for Literature and Expressive Language. A positive rating for most of the items was considered a success for the practicum.

Eighteen teachers responded to the questions. The questions were:

1. Did you teach the objectives for your grade level as listed in the Dade County Balanced Curriculum for Literature and Expressive Language?
2. How many of the objectives did you teach?
3. Did you use the activities developed during the year?
4. Were the activities developed during the year sufficient to meet the objectives?
5. Should more activities be added? If YES, what kind?

6. Should any activities be eliminated? If YES, which ones and why?

7. Will you use these activities in the coming years to meet the Dade County Balanced Curriculum in Literature and Expressive Language?

Tables 1, 2, 3, 4 and 5 illustrate the responses to the questionnaire by teachers representing specific grade levels (see Tables 1, 2, 3, 4 and 5). Table 6 shows the composite responses of the primary teachers including special area teachers (see Table 6).

At kindergarten level, teachers felt that they had met all the objectives for that grade level. They also felt that the activities developed during the year were sufficient and appropriate. All except one teacher reported that they used the developed activities in their classrooms. No clue was given why all the activities were not used by this teacher. All teachers reported that they expected to use the guide in the coming year (see Table 1).

At first-grade level teachers felt that they had met the objectives and that the activities developed during the year were sufficient and appropriate. However, two teachers did not use all the activities that were developed. Again no clues were given why they did not use these activities. However, all teachers reported that they would use the guide in the coming year (see Table 2).

At second-grade level, teachers felt that they had met the objectives and that there were enough and appropriate activities developed during the year. Only one teacher responded that not all the activities developed were used. No clue was stated why they were not used. However, all teachers reported that they expected to use the guide in the coming year (see Table 3).

At third-grade level, teachers felt that they had met the objectives and enough activities were developed during the year. However, two responses were noted that not all activities were used. This was due to the makeup of the classes. They were E.S.L. groups (English as a Second Language classes). All the teachers stated that they expected to use the guide in the coming year (see Table 4).

Table 5 shows the responses of two special area teachers. Since these teachers did not have complete class groups, they could not and did not teach all the objectives. They did not keep a count of the number of objectives that they did teach. Obviously, there could not be a response to question 2 (see Table 5).

Table 6 shows the composite responses of all teachers. Eighteen teachers responded to question 1 regarding whether they taught the Dade County Objectives for Literature and Expressive Language. Fourteen teachers indicated that they taught the objectives all the time. No one indicated that they did not teach the objectives. However, four teachers indicated that they taught the objectives sometimes.

There were 16 responses to question 2 regarding the number of objectives taught. Fourteen teachers replied that they taught all the objectives. Two teachers said they taught some of the objectives. No one responded that they did not teach any objective.

Eighteen teachers responded to question 3 regarding whether they used the activities developed and six teachers used some of the activities. No one replied that they did not use the activities.

In response to question 4 whether the activities were sufficient to meet the objectives, all 18 teachers responded "yes". All 18 teachers responded negatively (no) to question 5 and question 6, which stated whether activities should be added or eliminated. Activities that did not meet with success in the individual classrooms were eliminated and not included in the guide.

Eighteen teachers responded positively (yes) to question 7 whether they would use the developed guide in the coming years.

Conclusions

If the question survey (Appendix D and Tables 1-6) is an accurate indicator, the concern for support material in literature and expressive language is a necessity in meeting the Dade County Balanced Curriculum Objectives.

TABLE 1

Questionnaire For Primary Teachers Who Were Involved In The Literature And Expressive Language Activities' Development During 1984-1985 School Year

Grade: Kindergarten (5 responses)

QUESTIONS	RESPONSES YES (ALL)	NO (NONE)	SOMETIMES (SOME)
1	5	0	0
2	5	0	0
3	4	0	1
4	5	0	0
5	0	5	0
6	0	5	0
7	5	0	0

TABLE 2

Questionnaire For Primary Teachers Who were Involved In The Literature and Expressive Language Activities' Development During 1984-1985 School Year

Grade: One (4 responses)

QUESTIONS	RESPONSES YES (ALL)	NO (NONE)	SOMETIMES (SOME)
1	4	0	0
2	4	0	0
3	2	0	2
4	4	0	0
5	0	4	0
6	0	4	0
7	4	0	0

TABLE 3

Questionnaire For Primary Teachers Who Were Involved In The Literature And Expressive Language Activities' Development During 1984-1985 School Year

Grade: Two (3 responses)

QUESTIONS	RESPONSES YES (ALL)	NO (NONE)	SOMETIMES (SOME)
1	3	0	0
2	3	0	0
3	2	0	1
4	3	0	0
5	0	3	0
6	0	3	0
7	3	0	0

TABLE 4

Questionnaire For Primary Teachers Who Were Involved In The Literature And Expressive Language Activities' Development During 1984-1985 School Year

Grade: Three (4 responses)

QUESTIONS	RESPONSES YES (ALL)	NO (NONE)	SOMETIMES (SOME)
1	2	0	2
2	2	0	2
3	4	0	0
4	4	0	0
5	0	4	0
6	0	4	0
7	4	0	0

TABLE 5

Questionnaire For Primary Teachers Who Were Involved In The Literature And Expressive Language Activities' Development During 1984-1985 School Year

Grade: Special Areas: Special Education, Media Specialist (2 responses)

QUESTIONS	RESPONSES YES (ALL)	NO (NONE)	SOMETIMES (SOME)
1	0	0	2
2	- - - - - no response - - - - -		
3	0	0	2
4	2	0	0
5	0	2	0
6	0	2	0
7	2	0	0

TABLE 6

Questionnaire For Primary Teachers Who Were Involved In The Literature And Expressive Language Activities' Development During 1984-1985 School Year

Composite Of All Grade Level Responses

QUESTIONS	RESPONSES YES (ALL)	NO (NONE)	SOMETIMES (SOME)
1	14	0	4
2	14	0	2
3	12	0	6
4	18	0	0
5	0	18	0
6	0	18	0
7	18	0	0

With the analyzing of the responses, it is apparent that the majority of the teachers wanted and needed this support guide.

The support guide directly relates to materials that are readily available at the Henry M. Flagler Elementary School Library and Media Center. Teachers do not have to search far and wide to meet the Dade County objectives. Since the guide is divided into six major literary sections--Mother Goose, Modern Literature, Traditional Literature, Poetry, Fables and Films--the primary teachers can quickly choose a section or literary piece to meet the needs and interests of their present group of students.

Each literary selection included in the guide has a complete bibliographical reference as well as a synopsis of the literary selection. Each piece contains the suitable Dade County objectives together with applicable activities to develop the objectives to their fullest.

If additional materials are needed for the development of the activities, they are stated at the beginning of the procedures. In this way teachers can immediately surmise what is required to proceed with the lesson.

Student evaluation forms have been developed for each literary piece in the Mother Goose, Modern Literature, Traditional Literature and Fables sections. These evaluation sheets are color coded to match the literary section. They can easily be removed and duplicated by the teacher.

Each evaluation form has the title of the piece together with space for student's dr wn or written responses. The form also contains three pictorial items that students can simply circle to expres their feelings about the literary selection. The pictoria items directly relate to the literary piece.

The guide also contains background i formation about each section together with a complete bib iography of all selections in the guide.

Recommendations

The implications of the work as reported in this practicum can be far reaching. It is recommended that scheduling bi-monthly meetings be taken into serious account when developing this type of guide and using this type of format. The broadness of the topic must also be considered. A more effective result could have been attained by limiting the guide to one grade level. By limiting it to one grade level, the quality of the activities could be measurably improved. More of the students' reactions could have been taken into account in the development of the activities.

As new literary works are added to Henry M. Flagler Elementary School Library and Media Center, they should be reviewed and evaluated according to the guidelines set forth in this practicum. New evaluation forms should be developed. This is especially true for the Modern Literature section where some of the older books and activities might be eliminated. As the objectives are changed by Dade County Public Schools, the format of the activities should be reviewed and changed to meet the new objectives.

Dissemination

This practicum will be disseminated to all primary teachers at Henry M. Flagler Elementary School, Miami, Florida. The support guide will also be distributed to all schools in the South Central Area of the Dade County Public Schools, Miami, Florida. This includes 55 elementary schools.

A copy of this guide will also be presented to the Dade-Monroe Teacher Education Center Professional Library at Miami, Florida. It will further be disseminated to Ms. Mary Parramore and Ms. Susan Krassacopoulos, Primary Specialists of Gadsden County Public Schools at Quincy, Florida. Copies of this support guide will also be distributed to the doctoral clusters of Nova University, Fort Lauderdale, Florida.

The author expects to present this support material at the Florida Reading Council Conference at Orlando, Florida during October 1985.

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APPENDIX A

ADMINISTRATORS' LETTERS

FLAGLER ELEMENTARY SCHOOL
MIAMI, FLORIDA
OCTOBER, 1984

TO WHOM IT MAY CONCERN:

A definite need exists for appropriate materials in meeting the Literature and Expressive Language objectives of the Dade County Balanced Curriculum.

Dorothy A. Farias
Mrs. Dorothy Farias
Assistant Principal

Mrs. Blanche T. Wood
Mrs. Blanche T. Wood
Principal

APPENDIX B

SURVEY FORM:
QUESTIONS ASKED OF THIRD-GRADE TEACHERS
AT FLAGLER ELEMENTARY SCHOOL
DADE COUNTY, MIAMI, FLORIDA

SURVEY

1. Did you teach during 1983-1984 school year any of the eight objectives that are listed for Literature and Expressive Language in the Dade County Balanced Curriculum for third grade?

   All 1-2 3-4 5-6 7-8 None

2. Did you use the school prescribed basal reader and language book to attain the objectives?

   Yes No Sometimes

3. Did you use any other materials to attain the objectives?

   Yes No Sometimes

4. How much time did you spend on an objective each week?

   half an hour less than an hour one hour
   more than hour other (indicate time)__________

5. Did you continually use an objective with a variety of literary forms and activities?

   Yes No Some of the objectives
   Other (specify)____________________________

6. Did you feel that using one story for each objective was sufficient to develop expressive language?

   Yes No Sometimes

7. If a guide was available of materials and activities for teaching Literature and Expressive Language for third grade, would you be willing to use it.

   Yes No

8. Would you be willing to help develop such a guide?

   Yes No

9. Would you be willing to donate one hour each month toward developing such a guide?

   Yes No

APPENDIX C

OBJECTIVES FOR
DADE COUNTY BALANCED CURRICULUM
FOR LITERATURE AND EXPRESSIVE LANGUAGE BY GRADE LEVELS

KINDERGARTEN
ORAL AND EXPRESSIVE LANGUAGE

The student will:

1. Listen to simple stories in order to retell them in his/her own words.
2. Follow simple oral directions.
3. Repeat rhymed word patterns (poems, songs, etc.)
4. Imitate common sounds.
5. Respond with proper sounds, words, or motions to finger-plays and/or poems read by the teacher.
6. Repeat short sentences in the exact order given.
7. Pantomime simple physical actions and expressions.
8. Take part in simple dramatic activities, either personally or with puppets.
9. Learn the meanings of some new words and use them correctly in sentences.

GRADE 1

The student will:

1. Feel free to respond to own level of language without fear of correction or rejection while discussing plans, telling a story, or talking about pictures.
2. Express feelings about pictures, happenings, and situations by drawing, speaking, or writing.
3. Respond to simple poems, such as poems about holidays, repetition of words and sounds, the rhythm and the melody, as well as the content.
4. Imitate facial expressions, gestures, or actions of a family member, a peer, or the teacher.
5. Pantomime familiar stories or situations.
6. Dictate sentences about experiences.
7. Dictate experience stories in a group situation.

8. Retell a story in sequence.
9. Use vocabulary appropriate for grade level to express himself/herself orally and in writing.
10. Explore the importance of language in the world of work.

GRADE 2

The student will:

1. Apply the skills previously mastered.
2. Speak at a volume and rate acceptable to the situation.
3. Distinguish between a real and fanciful story.
4. Recognize simple plot development, such as that in fairy tales.
5. Recognize certain basic traits of characters, such as good and evil, as developed in fairy tales.
6. Pantomime the actions, gestures, and facial expressions associated with specific characters or character traits.
7. Use pantomime or simple dialog to role play a familiar story or tale.
8. Respond to poems of fantasy by drawing, writing, speaking, or movement.
9. Express ideas creatively in group activities (e.g., composing an experience story, completing a jingle, with rhyming words, suggesting mood words.)
10. Tell a simple original story.
11. Use vocabulary appropriate for grade level to express himself/herself orally and in writing.
12. Explain the importance of language in the world of work.

GRADE 3

The student will:

1. Apply the skills previously mastered.
2. Recognize different types of tales (accumulative stories, stories with talking animals, humorous stories, magic tales).
3. Recognize similarities of characters and incidents in different stories and stories of different origins (e.g., "Journey Cake Ho" and "The Gingerbread Boy").
4. Recognize that fables tell a brief story with a moral lesson, usually through animals or inanimate objects assuming human characteristics.
5. Relate moral lessons in fables to real life experiences, current events, or community activities.
6. Compose, either individually or in a group, a fanciful story or an original fable.
7. Act out original or familiar fables, using appropriate actions, gestures, and facial expressions as well as simple dialog.
8. Participate in choral reading.
9. Use vocabulary appropriate for grade level to express himself/herself orally and in writing.
10. Explain the importance of language in the world of work.

APPENDIX D

QUESTIONNAIRE FOR PRIMARY TEACHERS
1984 - 1985

QUESTIONNAIRE FOR PRIMARY TEACHERS WHO WER INVOLVED IN THE LITERATURE AND EXPRESSIVE LANGUAGE ACTIVI IES' DEVELOPMENT DURING 1984-1985 SCHOOL YEAR

GRADE: _______

1. Did you teach the objectives for yo r grade level as listed in the Dade County Balanced Curriculum for Literature and Expressive Language?

YES NO SOMETIMES

2. How many of the objectives did you teac ?

ALL NONE SOME

3. Did you use the activities developed du ing the year?

YES NO SOMETIMES

4. Were the activities developed d ring the year sufficient to meet the objectives?

YES NO

5. Should more activities be added?

YES NO

If YES, what kind? ______________________________

____

6. Should any activities be eliminated?

YES NO

If YES, which ones and why? ______________________

____

7. Will you use these activities in th coming years to meet the Dade County Balanced Curricu um Objectives in Literature and Expressive Language?

YES NO SOMETIMES

APPENDIX E

SUPPORT MATERIAL

See the following guide that accompanies this practicum report of Elizabeth Darvas:

> Support Material for a Literature and Expressive Language Curriculum in the Primary Grades. Darvas, Elizabeth, 1985: A Practicum Report, Nova University, Ed.D. Early Childhood Education Program.

APPENDIX F

TEACHER'S EVALUATION OF PRESENTATIONS

(Described in content of practicum, page 26.)

EVALUATION OF ACTIVITY

OBJECTIVE # ________

NAME OF ACTIVITY: ______________________________________
(or kind of activity)

LITERATURE PIECE: ______________________________________

TEACHER: ________________________ DATE: __________ GRADE: ____

1. Did the activity meet the objectives set forth in the Dade County Balanced Curriculum for Literature and Expressive Language?

   YES NO

2. Did 90% of the students meet with success in the activity?

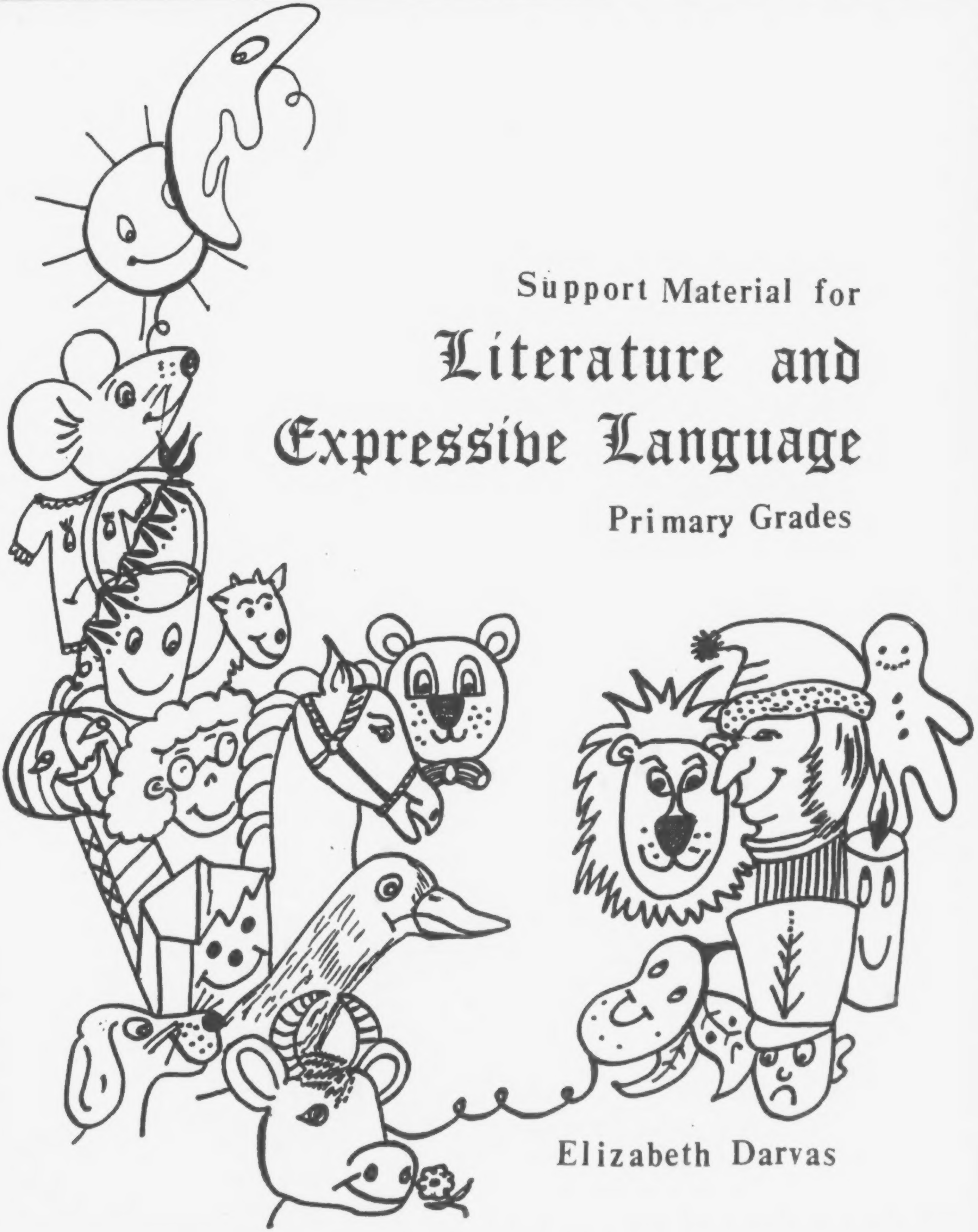
   YES NO

3. Should the activity be revised?

   YES NO

   If YES, how? ____

   ____



Support Material for

Literature and Expressive Language

Primary Grades

Elizabeth Darvas

SUPPORT MATERIAL FOR A LITERATURE AND EXPRESSIVE LANGUAGE CURRICULUM IN THE PRIMARY GRADES

by

Elizabeth Darvas

Cluster XIII

Ed.D Program in Early Childhood
Center for the Advancement of Education

NOVA UNIVERSITY
3301 College Avenue
Fort Lauderdale, Florida 33314

1985

TABLE OF CONTENTS

Page

TITLE PAGE i

TABLE OF CONTENTS ii

FORWARD iii

INTRODUCTION iv

- Background Information
- Mother Goose Tales
- Modern Literature
- Traditional Literature
- Poetry
- Fables
- Films
- Color Coding

MOTHER GOOSE TALES AND ACTIVITIES 1

MODERN LITERATURE AND ACTIVITIES 25

TRADITIONAL LITERATURE AND ACTIVITIES 73

POETRY 137

FABLES AND ACTIVITIES 157

FILMS AND ACTIVITIES 177

STUDENTS' EVALUATION SHEETS

- Mother Goose Tales 193
- Modern Literature 211
- Traditional Literature 237
- Fables 271

BIBLIOGRAPHY 287

- Mother Goose Tales 289
- Modern Literature 291
- Traditional Literature 295
- Poetry 299
- Fables 303
- Listing of Dade County Films 305

FORWARD

This support material was developed in conjunction with the "practicum" concept of Nova University, Fort Lauderdale, Florida. It was designed to meet the needs of primary teachers in the teaching of the Dade County Balanced Curriculum Objectives in Literature and Expressive Language at Miami, Florida.

Specific activities of expressive language were incorporated into the primary literature program. Some of these activities include skills in drama, pantomime, oral expression of feelings, retelling stories in sequence, and the acquaintance and recognition of various types of literary works.

All the activities were developed by the writer with the help of teachers at H. M. Flagler Elementary School. The writer wishes to thank Mrs. Eileen Cohen, Media Specialist, Mrs. Blanche T. Wood, Principal, and Mrs. Dorothy Farias, Assistant Principal at H. M. Flagler School for their assistance. Deep appreciation is extended to Dr. E. Riley Holman for his outstanding professional aid.

INTRODUCTION

Background Information

This support material for Literature and Expressive Language is divided into six categories--Mother Goose, Modern Literature, Traditional Literature, Fables, Poetry and Films. They are organized into four levels corresponding to kindergarten, first, second and third grades. Of course, these groupings are purely arbitrary. Some of the objectives and activities overlap and can be used in other grade levels.

Five of the categories rely on the literature (books) being readily available. The "Films" section is suggested if they are available. There is no precise sequence in the listings. Each book is presented with a synopsis to quickly acquaint the teacher with the literary work. All objectives are listed and correlated to the Dade County Balanced Curriculum Objectives of Miami, Florida.

The evaluation sheets for each literary title appear at the end of the guide. They provide opportunity for students to respond to the literary selections. The evaluation sheets also give the teacher valuable information about the feelings of the students toward the literary selection.

It is hoped that with the provided support material, literature for young children will have an important place in the classroom. A positive literature experience will help instill the desire for a lifetime habit of worthwhile reading.

Mother Goose

The following rationale was developed as related to Mother Goose stories:

Language development and language patterns can be derived and cultivated from Mother Goose rhymes. There is a musical quality to the rhymes and verses and much alliteration, which children can readily repeat. Through these repetitions, students can establish language patterns of merit.

Most of the verses are short and can be easily memorized by youngsters. They can be chanted in unison or even sung or hummed in a chorus. Many of the Mother Goose rhymes tell a story in their short verses. Students can readily identify with the characters in the verses--whether they are humans, animals or the elements. They can readily be used to develop sequence in speaking or retelling stories and in later school life can help writing in sequential order.

Modern Literature

Modern literature includes contemporary, fanciful and realistic fiction. Numerous plots, settings and types of characters were chosen for this section. Some are about objects, some are about people and others are about animals.

The tales in this section will help students distinguish between make-believe and realism. Most of the illustrations will convey meanings regarding the text. Personification is used in some of the tales to solidify feelings about personal objects and experiences. The element of fantasy also plays a part in some of the stories. Students can readily understand the human characteristics that have been given to objects and animals. They can easily associate these traits to their own experiences.

Traditional Literature

Traditional literature was defined as the stories known as folk tales, fairy tales, myths and legends that have been handed down orally. Many of them have no specific author. These stories usually are treated as "make-believe" tales and have common stylistic elements. The "good characters" are usually rewarded and the "evil characters" punished. Many of them focus on repetition of phrases, sentences and plot.

Many of these stories have important literary elements which children at the primary level may not understand but should be exposed to the structures. After reading the books to the students, they should be made available for them to look at. Oftentimes through this independent reading and looking, the reading vocabulary of students expands.

Even though "accumulative tales or stories" fall into the third grade Dade County objectives, students at kindergarten and first grade enjoy these tales. Their enjoyment lies in their simple plot with repetitive rhythm. These tales can become quite detailed involving actual discord and struggle, especially with some of the more modern imitators of this technique. Care should be used in choosing the accumulative stories.

Poetry

Poetry should be read and reread at the primary level. Taste in poetry will improve with the continual and repeated experiences with good poetry. The most important element in the poetry must be the "singing quality". It must have movement and a melody. Blank verse, free verse, haiku, et cetera should not be used at the primary level. Children like verses with rhythm and rhymes.

Poems should be chosen with care. Poems should be easily understood by the child and relate to his/her world. The subject matter of the poems should be more or less common to most of the children in the group.

Figurative language should be limited in the poems. Use of Old English words, phrases or remarks should be limited; long and difficult descriptions should be avoided.

Children should never be forced to memorize any particular poem. If they do it by themselves, fine! Limited activities and discussion can follow the poetry readings, however, the primary objective should be listening to good poetry.

The objectives that relate directly to poetry as taken from the Dade County Balanced Curriculum are:

KINDERGARTEN: OBJECTIVE #3 The student will repeat rhymed word patterns from poems and songs.

FIRST GRADE: OBJECTIVE #3 The student will respond to simple poems.

SECOND GRADE: OBJECTIVE #8 The student will respond to poems of fantasy by drawing, writing, speaking or movement.

THIRD GRADE: OBJECTIVE #8 The student will participate in choral reading.

Fables

The following background information should be introduced to students about fables.

The fable is a short story usually with animals that have human characteristics. The story is compact and has a moral, a lesson taught, a point or a truism. Human behavior is pictured in such a way that it is easy to comprehend its implications.

The most common of fables come to us from ancient Greece. They were told by a freedman known as Aesop. While Aesop was still a slave, he was already well-known for his brief tales. He deliberately used animals that talk like human beings, for he wanted to point out the moral or lesson without hurting anyone's feelings. As time went on, various writers retold, edited and added to the fables. Many of the fables merged during the centuries with tales from India and other countries. Each collector and translator edited and inserted, more or less, to the fables. With the changing of language, speech patterns changed in the fables.

The following objectives could be used successfully with the fables included in this section:

GRADE: THREE

#4 The student will recognize that fables tell a brief story with a moral lesson, usually through animals or inanimate objects assuming human characteristics.

#5 The student will relate moral lessons in fables to real-life experiences, current events or community activities.

#6 The student will compose, either individually or in a group, a fanciful story or an original fable.

#7 The student will act out original or familiar fables, using appropriate actions, gestures and facial expressions as well as simple dialogue.

Films

Since films were difficult to receive on requested dates, only a few were selected to be included in the support material. Many of the films are stories that have been made into motion pictures from various children's books. Many even use the exact text and illustrations from the book. The few films that were chosen show valid esthetic experiences and a creative response could be generated from the students from these films.

Aesop's Fables, Parts I, II and III are partially animated with comic characters using Grecian names. The stories are told in modern-day language.

The Mole films are highly creative and esthetic films without voice, only music. The cartoon characters are highly animated and exhibit human characteristics. The stories relate to modern-day life and experiences of children.

The following objectives could be used successfully with the films included in this section.

GRADE: TWO

#2 The student will speak at a volume and rate acceptable to the situation.

#3 The student will distinguish between a real and fanciful story.

#5 The student will recognize certain basic traits of character.

GRADE: THREE

#2 The student will recognize different types of tales.

#3 The student will recognize similarities of characters in different stories.

#4 The student will recognize that fables tell a brief story with a moral.

#5 The student will relate moral lessons to life experiences.

#9 The student will use vocabulary appropriate for grade level to express himself/herself.

Color Coding

The six sections of this support material are color coded as follows:

1. Mother Goose	Pink
2. Modern Literature	Blue
3. Traditional Literature	Salmon
4. Poetry	Canary
5. Fables	Green
6. Films	Buff

The color of the students' evaluation forms matches the section color.

MOTHER GOOSE

TALES AND ACTIVITIES

GRADE: KINDERGARTEN

MOTHER GOOSE

TITLE: Wright, Blanche Fisher. The real Mother Goose. Chicago: Rand McNally and Co., 1944.

GENERAL ANALYSIS AND EVALUATION OF EDITION

ARRANGEMENT-COVERAGE

Exemplifies the musical quality of language;
Contains most popular verses.

ILLUSTRATIONS

Highly illustrated in colorful details;
Illustrations are stylized but consistent with test;
Children can harmonize, relate and sympathize with the pictures.

SETTING

The setting is not modern but readily adaptable to children's fantasies.

CHARACTERS

Both human and animals are portrayed in a stylized, yet realistic manner;
Animals act in most unnatural ways making for humorous results.

FORMAT

Large book with several verses on a page;
Illustrations should be shown after each reading of the verses.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVE:

#1 The student will listen to simple stories in order to retell them in his/her own words.

PROCEDURES:

1. Read The Cat and the Fiddle, page 60 and have students retell the verse in their own words.
2. Read Hickory, Dickory, Dock, page 125 and have students retell what happened.

* * * * * *

OBJECTIVE:

#3 The student will repeat rhymed word patterns.

PROCEDURES:

1. Repeat reading verses such as Jack and Jill, page 16.
2. Let students clap hands or knees to the beat of the poem.
3. Then repeat verse leaving out last word on second line. Let students replace rhyming words. The rhyming words of verse should be pointed out:

   Jill - hill
   down - crown.

* * * * * *

OBJECTIVE:

#5 The student will respond with proper sounds, words, or motions to poems read by teacher.

PROCEDURES:

1. Read Tommy Snooks and Bessy Brooks, page 78 to class. Let the students respond to the walking motion in the verse.

2. Read Ride a Cockhorse, page 30. Let students gallop to the rhythm.

3. Read Wee Willie Winkie, page 33. Let students run, forming a circle in the room, to the rhythm and words.

4. Read Jack be Nimble, page 160. Let students imitate the jumping of Jack.

OBJECTIVE:

#8 The student will take part in simple dramatic activities, either personally or with puppets.

MATERIALS NEEDED:

9x12 drawing paper or oaktag; crayons, glue, scissors; tongue depressor or ice-cream stick

PROCEDURES:

1. After reading several of the verses, have students choose one of the characters they liked the best and draw a picture of it.

2. Students will cut out their character and mount it on oaktag or thin cardboard. They will glue a tongue depressor or ice-cream stick on the back. This will be the handle for holding their puppet.

3. Students will repeat verse of their character as though the puppet was saying the verse. They will place the action with the verse.

OBJECTIVE:

#9 The student will learn the meanings of some new words and use them correctly in sentences.

PROCEDURES:

1. After reading a verse choose several words from it; discuss its meanings and let students use them in a sentence of their own. For example, crown, nimble, struck, etc.

2. Read a line from one of the verses. How else could we say this line? Let students give their own interpretations of the lines in sentence form.

MOTHER GOOSE

TITLE: Augland, Joan Walsh. In a pumpkin shell.
New York: Harcourt, Brace & Co., 1960.

SYNOPSIS:

In this book a verse has been chosen from Mother Goose rhymes to illustrate each letter of the alphabet. XYZ have no verses except to say ". . . now I've said my ABC's, tell me what you think of me".

Each letter is illustrated with black and white line drawings. Some are colored. The illustrations are realistic, detailed and extremely motivating. Children can relate to them easily.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them.

#2 The student will follow directions.

MATERIALS NEEDED:

12x18 drawing paper; crayons

PROCEDURES:

1. Read A-apple verse as written. Read poem again but this time insert "girl" instead of boy.

2. Read the rest of the alphabet.

3. Discuss what kind of fruit we have here in Florida. Could we use any of these for the letters in the verse? Accept all responses--making sure that the citrus fruits are mentioned.

4. Have students draw the fruits that are mentioned and place the correct beginning letter for the fruit on their drawings. Teacher must help with this activity. Make sure to use D'Nealian printing as mandated by school.

MOTHER GOOSE

TITLE: Scarry, Richard. Scarry's Mother Goose. New York: Golden Press, 1983.

SYNOPSIS:

Basically, the same verses appear in this edition of Mother Goose. The illustrations depict various animals as the characters in the verses. Mother Goose is shown as a goose dressed in human clothes. Little Polly Flinders is shown as a mouse; Jack and Jill are rabbits; Little Bo-Peep is represented by a grey cat. The illustrations are highly detailed and can be viewed by a complete class for they are large and occupy most of the large-sized pages.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#3 The student will repeat rhymed word patterns.

#6 The student will repeat short sentences in the exact order given.

#9 The student will learn the meanings of some new words and use them correctly in sentences.

MATERIALS NEEDED:

12x18 drawing paper; crayons or markers

PROCEDURES:

1. Read Mary had a Little Lamb, page 6.

2. Discuss the meanings of the following words:

   a- fleece
   b- rule
   c- lingered
   d- patiently
   e- eager

3. Have students give sentences using the words.

4. Read one line of the verse again and have students give next line--in exact order.

5. Students will illustrate any part of the verse they liked. They will describe their drawing.

6. Place the drawings on the bulletin board in near sequential order as possible. Let the students retell the verse using the pictures as guides.

* * * * * *

PROCEDURES:

1. Read the verse Sing a Song of Sixpence, page 7.

2. Discuss the meanings of the following words:

   a- sixpence
   b- rye
   c- four and twenty
   d- dainty dish
   e- parlor
   f- snipped

3. Have students give own sentences using the words.

4. Students will tell in own words what happened in verse.

5. Students will draw pictures of the blackbirds.

MOTHER GOOSE

GRADE: ONE

MOTHER GOOSE

TITLE: Montgomerie, Norah. This little pig went to market. New York: Franklin Watts, Inc., 1966.

SYNOPSIS:

This volume includes numerous Mother Goose rhymes and related traditional simple verses. It suggests various suitable actions for the verses such as toe and finger counting, tickling, foot tapping or patting, rocking, leg wagging, face tapping, hand clapping, jogging and other finger plays. The repetition of the words, the pattern of the rhymes can encourage children to speak and respond to the verses without fear.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#1 The student will respond to stories.

#5 The student will pantomime familiar stories.

MATERIALS NEEDED:

12x18 drawing paper; watered down tempera paints; crayons

PROCEDURES:

1. Read This Old Man, page 31 and note the actions suggested.

2. Read Ten Little Chickadees, pages 62-63 and note actions suggested.

3. Read or say verse again with finger motions. Students will repeat motions and repeat verses.

4. Students will illustrate Ten Little Chickadees using any number of birds they wish. They may place them on a fence or telephone line by making a print of their thumbs using diluted tempera paint. When the paint is dry, they may add the details.

MOTHER GOOSE

TITLE: Scarry, Richard. Scarry's Mother Goose. New York: Golden Press, 1983.

SYNOPSIS:

The illustrations in this volume show various animals acting the characters in the various verses. Mother Goose is shown as a goose dressed in human clothes. The pictures are detailed and occupy most of the large-sized pages.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#2 The student will express feelings about stories by drawing, speaking or writing.

#5 The student will pantomime familiar stories.

PROCEDURES:

1. Read the verse The Queen of Hearts, page 9.
2. Discuss the vocabulary and idiomatic meanings:

   a- knave
   b- tarts
   c- "clean away"
   d- "full score"

3. Ask students how they feel about the knave stealing the tarts? What should he have done? What would you do if you wanted cookies that were just baked?
4. Read the verse again and have the students pantomime the actions.

MOTHER GOOSE

TITLE: Angeli's, Marguerite de. A pocket full of posies. Garden City, New York: Doubleday & Co., Inc., 1961.

SYNOPSIS:

Although this is a thin edition of Mother Goose verses, it has several full page detailed color illustrations. The book contains the most popular of Mother Goose rhymes.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#3 The student will respond to poems.

#4 The student will imitate actions.

#5 The student will pantomime stories.

MATERIALS NEED:

9x12 drawing paper; crayons

PROCEDURES:

1. Explain the type of "tree" the mulberry bush actually is.
2. Read Mulberry Bush on page 26.
3. Have students form a large circle and pantomime the actions in the poem. They may even chant the repetitive parts.
4. Have the students choose one of the chores that is in the rhyme and draw a picture of it.

MOTHER GOOSE

GRADE: TWO

MOTHER GOOSE

TITLE: Miller, Olive Beaupre, translator. Nursery friends from France. Chicago: The Book House for Children, 1952.

SYNOPSIS:

This edition is a translation of the old nursery rhymes of France. They have been translated in their original meters and include numerous musical scores for the rhymes with the French words. Maud and Miska Petersham, American illustrators, created the pictures and captured the picturesque scenes of France as they relate to the verses.

Information is also given throughout the book about historic characters referred to in the rhymes. This is included in this section because they are nursery rhymes similar to the English Mother Goose verses.

ACTIVITIES

GRADE: TWO

OBJECTIVE:

#8 Students will respond to poems of fantasy.

PROCEDURES:

1. Read the verse on page 153 The Sun.
2. Ask students the following questions:
   a- How do you feel when you get up in the morning?
   b- Do you look at the sun as you go to school?
   c- Would you rather be going somewhere else?
3. Draw a picture of the sun rising in the morning as seen through your window.

MOTHER GOOSE

TITLE: Miller, Olive Beaupre, translator. Nursing friends from France. Chicago: The Book House for Children, 1952.

SYNOPSIS:

On previous page.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#2 The student will speak at a volume and rate acceptable to the situation.

#7 The student will use pantomine or simple dialogue to role play a familiar tale.

ACTIVITIES

1. Describe the play as follows:

   Two children take hands to represent the castle tower. The Captain and the Colonel, who are threatening to take the castle, walk around the castle singing their parts. The Great Duke of Bourbon and his son are seated at a little distance, surrounded by their soldiers.

   The Captain and Colonel ask the Duke for a soldier one by one, until all the soldiers are taken to try to break down the castle. Then they requested the son and then the Duke to help them force open the castle. If he fails, each of the children who follow him, tries in turn. The one who succeeds becomes the Duke.

3. Write the rhymes on a chart. Go over them with the students.

4. The students will repeat the verses and play the game after they have learned the stanzas.

MOTHER GOOSE

GRADE: THREE

MOTHER GOOSE

TITLE: Spier, Peter, illustrator. London Bridge is falling down. New York: Doubleday and Co., 1967.

SYNOPSIS:

This book is from the collection of The Mother Goose Library and is the only one at HMF School.

The book is based on the verse of "London Bridge is falling down" and depicts the London Bridge from early times to the rebuilding of it in modern times. It gives a brief historical background in prose form in the back of the book. The poem has great power in its repetitive verses. The illustrations are rather small, detailed, and mainly in black and white ink sketches. It has some color intertwined with the sketches. The illustrations must be observed from close-up. They are not suitable to show to complete groups at one time.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of stories.

#8 The student will participate in choral reading.

PROCEDURES:

1. Discuss the location of London, England and give a brief historical summary of London Bridge, as suggested in the back of the book.

2. Read the poem completely. If students start to chant the refrain, accept it immediately.

3. Reread the poem and have students repeat the repeated verses in unison . . .

   "London Bridge is falling down,
   falling down;
   London Bridge is falling down,
   my fair lady."

4. Students will draw a picture of what they think a modern London Bridge might look like.

5. Duplicate the poem and distribute parts by having some parts repeated by the boys; others by the girls and the refrain by all students.

MODERN LITERATURE
AND ACTIVITIES

GRADE: KINDERGARTEN

MODERN LITERATURE

TITLE: Carroll, Ruth. The Chimp and the clown. New York: Henry Z. Walck, Inc., 1968.

SYNOPSIS:

There are no words in this book. The pictures tell the complete story. It portrays the adventures of a chimp and his master, the clown.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them in his/her own words.

#4 The student will imitate common sounds.

MATERIALS NEEDED:

12x18 drawing paper; crayons.

PROCEDURES:

1. As each page is turned, have various students tell what is happening on that page.
2. What sounds do you hear on this page? Let students imitate the sounds of the animals, people and the big parade as each page is turned.
3. What are some of the things that the chimp did in the story?
4. Name the animals you saw in the story.
5. Draw a picture of the part you liked best.

MODERN LITERATURE

TITLE: Daughtry, Duanne. What's inside? New York: Alfred A. Knopf, Inc., 1984.

SYNOPSIS:

This book presents pairs of black and white photographs. The first photograph shows the outside of an object. When the page is turned, one sees the inside of the object. This is an excellent book for students to respond orally. There are no words in the book.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will respond at own level of language.

MATERIALS NEEDED:

9x12 drawing paper; crayons.

PROCEDURES:

1. Show each picture's outside. Before turning page let students suggest answers to the following questions:

    a- What's inside?
    b- How big is it?
    c- What shape is it?
    d- How many are there?

2. Have students fold a 9x12 drawing paper in half. They will draw the outside of some object on one side and then when they open the paper, they will draw what could be inside of the object.

MODERN LITERATURE

TITLE: Slobodkina, Esphyr. Caps for sale. Boston: Addison-Wesley Co., 1968.

SYNOPSIS:

There is much repetition in this story about a peddler selling caps that are piled high on his head. As he goes into the country, he decides to take a nap under a huge tree. When he wakes up, he finds that his hats have been stolen by a bunch of monkeys. In frustration he throws down his own cap and the monkeys follow suit. He retrieves all the caps and goes on his way.

The illustrations are bold but the colors are dull. The pictures help to carry the story along each page.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will retell the story.

#2 The student will follow simple directions.

#6 The student will repeat short sentences.

PROCEDURES:

1. Read the story.
2. Discuss the word "peddler." Point out that Miami has peddlers on many street corners. What kind of peddlers have you seen?

3. Ask the students the following questions:

   a- What color hats were on the monkeys?
   b- What repetitive phrase does the peddler use?
   c- Why do you think the monkeys took the hats?
   d- How did the peddler get his hats back?
   e- Have you ever had anyone imitate you or have you imitated others? Did they get angry? Did you get angry?

4. Children can bring in various hats. Have a "Hat Party Contest." Who can balance the most hats on their head? Make ribbons for the winners.

5. Make "Monkey Sandwiches." Have enough peeled bananas cut into thirds for the class. Split the pieces lengthwise and spread with peanut butter. Sprinkle with raisins and put two pieces together to make a sandwich. Call it a "Monkey Sandwich."

MODERN LITERATURE

TITLE: Galdone, Joanna and Paul. Gertrude the goose who forgot. New York: Franklin Watts, Inc., 1975.

SYNOPSIS:

This tale is written in a delightful rhyme and beat. Gertrude was a very forgetful and silly goose. She always forgot something, somewhere. The repetition of the lines:

> "Oh, ginder, oh, gander, how silly of me,
> Now I know what I did with that rusty old key..."

keeps the rhythm moving in the tale. Gertrude meets all her barnyard friends, who return an article that she had lost. She finally finds her key in the door lock of her house.

The illustrations are in vivid color in a cartoon-style mood. The text goes with each page's picture extremely well.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#3 The student will repeat rhymed word patterns.

#4 The student will imitate common sounds.

#9 The student will learn the meanings of new words.

PROCEDURES:

1. Read the story and show the illustrations.

2. Repeat some of the lines and ask the students to listen to the rhyming words and say them. The lines that may be used are:

   Oh where can it be?
   I left my rusty old key.

   Oh this is great!
   I won't be late!

   What a wonderful sight!
   That fit me just right!

   Purmeece the cat.
   Pounced on a rat.

3. Read the story again and stop at each new animal that Gertrude meets and ask students to make the sound that the animal would make.

4. Discuss the meanings of the following words and questions:

   a- goose
   b- gander
   c- rusty
   d- disappeared
   e- Was Gertrude going to a party? Why? or Why not?

MODERN LITERATURE

TITLE: Zelinsky, Paul O., adaptor and illustrator. The maid and the mouse and the old-shaped house. New York: Dodd, Mead & Co., 1981.

SYNOPSIS:

This story was originated by a school teacher in Connecticut back in 1897. It is based on a "tell and draw story". As the story unfolds, a different child goes to the chalkboard and adds to the picture.

The story is in rhyme; brilliantly illustrated with line and color. Students should examine each page for the appearance of details about the parts read. The conclusion is humorous with a surprise twist.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#2 The student will express feelings about pictures, happenings, and situations by drawing, speaking or writing.

MATERIALS NEEDED:

Brown mural paper; crayons or chalk.

PROCEDURES:

1. Read the story through once.
2. On a second reading, have students draw the parts as each page is read. It can be drawn individually or as a collective project on the board or on brown mural paper. Students can add details to the mural upon a third reading.

MODERN LITERATURE

GRADE: ONE

MODERN LITERATURE

TITLE: Burton, Virginia Lee. Mike Mulligan and his steam shovel. Boston: Houghton Mifflin Co., 1967.

SYNOPSIS:

The story uses personification in giving Mike Mulligan's steam shovel human qualities. Mike Mulligan did not desert Mary Anne, his steam shovel, even when modern equipment competed severely. Mike and Mary Anne dig the foundation for a new town hall only to find they are stuck in the basement. The townsfolk remodel Mary Anne into a furnace and keep Mike on to maintain her.

The illustrations are colorful yet simple, realistic crayon sketches. Students will love to look at this book after the original reading.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#2 The student will express feelings about pictures, happenings and situations by drawing, speaking or writing.

#7 The student will dictate an experience story.

MATERIALS NEEDED:

Magazines; scissors, paste, 12x18 colored construction paper.

PROCEDURES:

1. Read the story.
2. Ask the question: What could have been a different ending to the story? Have students dictate a different ending. Write on board--experience story style. Let students copy story and illustrate the new ending.
3. Students will cut pictures of various machines from magazines. They will mount them on colored construction paper. They will tell about their pictures.
4. After oral discussion of pictures, teacher will write the names of the machines on the board. Students will copy the names onto their machine pictures.

MODERN LITERATURE

TITLE: Duvoisin, Roger. Petunia. New York: Alfred A. Knopf, 1950.

SYNOPSIS:

This tale tells in a humorous way the importance of learning to read and count. Petunia was a silly goose who thought that by carrying a book around she was wise. She made all the barnyard animals very unhappy until one day the book was blown open by some firecrackers. After examining the book, Petunia realized that wisdom is not carried under a wing--"I must put it in my mind and in my heart. I must learn to read."

The illustrations alternate between black and white ink drawings and vivid colorful cartoon-styled ones. On one page, Petunia's neck stretches off the page to illustrate that she was getting prouder and prouder.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#2 The student will express feelings about pictures, etc.

#6 The student will dictate sentences about their experiences.

MATERIALS NEEDED:

12x18 drawing paper, crayons or paint.

PROCEDURES:

1. Ask students "What was the first book you remember that you were able to read by yourself?" Discuss.
2. Read story and show the illustrations.
3. What wrong ideas did Petunia tell?

a- King, the rooster?
b- Ida, the hen?
c- Noisy, the dog?
d- Straw, the horse?
e- Other animals?

4. Students will draw or paint a large picture of Petunia or one of the other animals. They will label each by name.

MODERN LITERATURE

TITLE: Walton, Marilyn Jeffers. Sparky's Valentine victory. Milwaukee, Wis.: Raintree Publishers, Inc. 1983.

SYNOPSIS:

This is a realistic story of a chicken who was trained to tap dance. However, he refused to perform and made havoc at the Valentine's Day Pet Show. There is much action and modern speech patterns in this story. The drawings are detailed, realistic, modern pencil drawings.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#2 The student will express feelings about pictures, happenings and situations by drawing, speaking, or writing.

#3 The student will respond to various poems and stories about holidays.

MATERIALS NEEDED:

12x18 white construction paper; red construction paper, scissors and paste; crayons

PROCEDURES:

1. Read the story and show the illustrations as the story is read.

2. Discuss how students think Sparky felt about not winning the contest. How was Sparky important to everyone?

3. Students will draw Sparky on the white construction paper. They will cut out hearts from the red paper. They will paste the hearts onto Sparky. They may dictate one sentence about their picture. Teacher may write it on their papers or on board and let students copy the sentence.

MODERN LITERATURE

GRADE: SECOND

MODERN LITERATURE

TITLE: Jacobs, Joseph. King of the cats (A ghost story). New York: Houghton Mifflin/Clarion Books, 1980.

SYNOPSIS:

Each page's illustration adds excitement to the tale told by the old gravedigger. The expressions on the characters' faces are vibrant and indispensable to the action in the story. The gloominess of the muted colors add the morbid touch to the ghost tale.

The old man had been digging a grave late in the evening and when he looked up he saw nine cats carrying a small coffin with a gold crown on it. The gravedigger's cat, Old Tom, takes a great interest in listening to the story. The surprise ending adds the necessary shudder to make it a complete ghost story.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#3 The student will distinguish between a real and fanciful story.

#4 The student will recognize simple plot development.

#11 The student will use vocabulary appropriate to express himself orally and in writing.

MATERIALS NEEDED:

12x18 black construction paper, white paint, a brush

PROCEDURES:

1. Read the story and show illustrations. Let the class repeat the "Miaow" as they occur in the tale.

2. Discuss the following questions:

   a- Could this story really happen?
   b- What parts could happen? Could not happen?
   c- How did the illustrator show spookiness in the pictures?

3. The students will write two sentences describing the "King of Cats." They will read their sentences to the group.

4. Students will respond to the question--"What could be drawn in a "ghostly" scene? The teacher will list them on the board. Using the black construction paper, students will paint with white paint a "ghostly" scene. They may describe their scene to the group.

MODERN LITERATURE

TITLE: Rey, Margret. Pretzel. New York: Harper & Row, Inc., 1944.

SYNOPSIS:

This is a fanciful tale where dogs talk and take on human characteristics. It is a simple tale of love, devotion and ultimately marriage. The illustrations are simple outlines with color and resemble cartoon illustrations.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#3 The student will distinguish between real and fanciful tales.

#4 The student will recognize a simple plot.

#5 The student will recognize certain basic character traits.

MATERIALS NEEDED:

12x18 drawing paper; crayons

PROCEDURES:

1. Read the story and show the pictures.
2. Discuss the following questions and accept logical and reasonable answers.

a- What type of "person" was Pretzel?
b- Was he helpful and kind?
c- How was this shown in the story?
d- Was Greta helpful and kind?
e- Can this story really happen?
f- Name the parts that could really happen.
g- Name the parts that could not happen.

3. How else could Pretzel be helpful or kind? Students will draw a picture of Pretzel doing a kind or helpful deed. They will draw it on 12x18 manila paper using crayons.

MODERN LITERATURE

TITLE: Sendak, Maurice. Where the wild things are. New York: Harper and Row Publishers, 1963.

SYNOPSIS:

This book was a 1964 Caldecott Award Winner. Max was a mischievous little boy who wore a "wolf" suit. After he was sent to bed because of his rudeness, his imagination ran wild--to all kinds of wild things. He tamed them all. Finally, when he was back in his room, he noticed his hot supper was waiting for him.

The pictures in this story convey the meanings of the text superbly. They are done in pen and ink with color added to the cross-hatching.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#5 The student will recognize certain basic character traits.

#8 The student will respond to stories of fantasy by drawing, writing, speaking or movement.

MATERIALS NEEDED:

Scraps of colored construction paper, scissors, paste, 9x12 background construction paper.

PROCEDURES:

1. Read title to the students and ask: "What do you think this book is about?" Show the double-page picture where Max is riding a wild thing. Ask "What is happening?" Discuss.

2. Read the story and show pictures.

3. After reading ask the students the following questions:

   a- Could this story really happen? Where?
   b- What kind of boy was Max?
   c- Do you know anyone like him?
   d- Why was Max sent to bed? Has this every happened to you?
   e- What words describe the wild things?
   f- Did Max's mother really love him?
   g- What kind of colors did the artist use to show the mood of the story?

4. Students will construct a mask using various colored construction paper to fit their own face.

MODERN LITERATURE

TITLE: Tworkov, Jack. The camel who took a walk. New York: E. P. Dutton & Co., Inc., 1951.

SYNOPSIS:

Much of the illustrations are done in black and grays with bold strokes. A few of the pictures have added color. This story exemplifies the "accumulative tale" for it not only repeats numerous phrases but builds on the actions of each of the animals in the story. Finally, when each animal is ready to do his part, the camel surprises them all by not walking any further. Instead, "The beautiful camel turned around and walked back the same way she had come."

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#4 The student will recognize a simple plot.

#5 The student will recognize certain basic character traits.

#9 The student will express ideas creatively in group activities.

#11 The student will use appropriate vocabulary to express himself/herself orally and in writing.

PROCEDURES:

1. Read the story to build up suspense. Show pictures since they are large enough for a group to see.

2. Stop reading before the camel decides not to walk any further. Ask the students if any one can guess what will happen to the camel. Give opportunity for various suggestions to be given. Accept all ideas. Continue reading for the solution.

3. Ask the students to name the animals in order of their appearance in the story. They may also relate what each animal expected to do.

4. Discuss the behavior of each animal by asking the following questions:

    a- What kind of behavior did the tiger show?
    b- What kind of behavior did the monkey show?
    c- What kind of behavior did the squirrel show?
    d- What kind of behavior did the bird show?
    e- Would you say they were good or bad?

5. The student will write two sentences describing one of the animals without naming the animal. He/she will read it to the class and the class will try to guess which animal he/she wrote about.

MODERN LITERATURE

TITLE: Udrey, Janice May and Simont, Marc. A tree is nice.

SYNOPSIS:

This is a 1957 Caldecott Winner. It is illustrated with black and white ink drawings alternating with water-colors. The tall shape of the book imitates the shape of a tree. The story helps to teach an appreciation of the beauty of trees and the concept of passing seasons. It gives many reasons why trees are nice.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#3 The student will distinguish between a real and fanciful story.

#11 The student will use appropriate vocabulary.

MATERIALS NEEDED:

Leaves from various trees; 12x18 newsprint paper; crayons; 9x12 drawing paper

PROCEDURES:

1. Read the story. Stress "listening" to examples of why a tree is nice.
2. Using own vocabulary, students will give sentences about why a tree is nice according to the story. They may add own experiences with a favorite tree.
3. Have students collect various leaves and then have them make a rubbing of the leaves.
4. Students may draw a large favorite tree. Have them cut it out and place together on the bulletin board to form a forest of trees.

MODERN LITERATURE

TITLE: Zion, Gene. Harry, the dirty dog. New York: Harper & Row, Inc., 1956.

SYNOPSIS:

This tale is about a dog who hates taking a bath. He gets so dirty that no one recognizes him. In order to be again loved by his family, Harry jumps into the bathtub with his scrub brush, begging to be scrubbed. The illustrations are large, simple ones and are in cartoon fashion.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#2 The student will speak at a volume and rate acceptable to the situation.

#3 The student will distinguish between a real and a fanciful story.

#6 The student will pantomime the actions in the story.

PROCEDURES:

1. Read the story and show the pictures as the story is read.
2. Discuss the following questions:
   - a- Could this story really happen?
   - b- How did Harry act when he didn't want to take a bath?
   - c- How did Harry feel when he ran away from home?
3. The students will pantomime the actions of Harry as he tried to make his family recognize him.

MODERN LITERATURE

GRADE: THREE

MODERN LITERATURE

TITLE: Aardema, Verna. Who's in rabbit's house? New York: The Dial Press, 1977.

SYNOPSIS:

The key phrases of authentic African ideophones are repeated for a rhythmic effect. This story was adapted from a Masai tale that appears in Tales for the Third Ear (published by E.P. Dutton, 1969). The artwork is highly unique in that no figures are exactly alike yet follow the typical hairstyles and costumes of the Masai. The masks were invented by the artists, Leo and Diane Dillon, and express merriment, horror, and surprise. The art work was prepared in pastels and tempera paints.

The tale tells of a rabbit who couldn't get into her house because "The Long One" was hiding in it. Various "unhelpful" suggestions are given by her animal friends. The frog finally comes up with a solution. "The Long One" turns out to be a caterpillar.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#7 The student will act out familiar tales/fables, using appropriate actions, etc.

#9 The student will participate in choral reading.

MATERIALS NEEDED:

Scraps of colored paper, scissors, paste and 9x12 background paper suitable for a mask.

PROCEDURES:

1. Read the story and show the illustrations. Stress the fact that the students should carefully examine and look at the masks in the illustrations.
2. This is a tale that is actually acted out in the picture with the people using masks. It can easily be adapted to a group. Students can create various masks from scraps of colored construction paper to represent the various animals in the story.
3. Some students can be chosen to read the story as the actions are carried out by the rest of the group.
4. This story can easily be adapted to choral reading.

MODERN LITERATURE

TITLE: Allard, Harry and Marshall, James. Miss Nelson is missing. New York: Houghton Mifflin Co., 1977.

SYNOPSIS:

This modern story is just that . . . "right up-to-date." It tells about a third grade class and their mischievousness. Miss Nelson was under terrible stress about them and decided to do something about it. The tale has the flavor of a mystery. Children relate immediately to it from the first sentence . . . "The kids in Room 207 were misbehaving again."

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of tales.

#5 The student will relate moral lessons to real-life experiences.

MATERIALS NEEDED:

12x18 drawing paper; crayons or markers

PROCEDURES:

1. Read the story and show the illustrations.
2. Have the students retell the story in sequence. (Can be considered objective #1--applying previously learned skills.)

3. Discuss whether this story could really happen.

4. Students will draw the part of the story that they liked the best. They will write one sentence that states the main idea of their picture.

5. Mount the illustrations in sequential order on a bulletin board with a large sign naming the story.

6. Students may write a story about what happened to them when they misbehaved in school. They may read it to the class.

MODERN LITERATURE

TITLE: Ambrus, Victor. Grandma, Felix and Mustapha Biscuit. New York: William Morrow and Co., 1982.

SYNOPSIS:

The story is illustrated with details in a humorous fashion. The story itself is very humorous. Felix, the greedy cat, gets into much mischief trying to capture Mustapha biscuit, the hamster. Long John Silver, a parrot, has a great time watching the activities.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of tales.

#6 The student will compose a fanciful story.

PROCEDURES:

1. Read the story to group. Students may examine and read story by themselves at a later date to see the illustrations.
2. Discuss orally the following questions:
   - a- What kind of a cat was Felix? Give human characteristic traits to him.
   - b- What kind of person was Grandma?
   - c- Can this story really happen?
   - d- What parts can or cannot happen?
   - e- Can parrots say the things that Long John said? Why or why not?
3. Write a short paragraph to add to the story. Tell what else Felix could be plotting--(re-read last line again. . .) "He was so busy plotting another terrible revenge."
4. Let the students read their stories to classmates.

MODERN LITERATURE

TITLE: Daugherty, James. Andy and the lion. New York: Viking Press, 1954.

SYNOPSIS:

This book was a Caldecott Honor Winner in 1939. It was originally copyrighted in 1938. The story is based on a fable--Androcles and the Lion--although it does not emphasize the moral of the fable. The story is divided into three parts and is a blend of fantasy and reality. The pictures and text blend harmoniously in telling the tale. The illustrations are done with bold, black strokes and one color--a golden tone.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#3 The student will recognize similarities of characters and incidents.

#4 The student will recognize that a fable tells a moral or gives a lesson.

MATERIALS NEEDED:

12x18 drawing paper; crayons or markers.

PROCEDURES:

1. Read the story and show the illustrations.

2. Have students tell what the "real" parts are and what the "imaginary" parts are. Does this story relate to any fable of Aesop?

3. Write the following sentences on board (not in sequential order).

   Andy takes the book back to the library.
   Andy helps take the thorn out of the lion's paw.
   Andy is reading a book about lions.
   Andy receives a medal for bravery.

   Discuss with students which happened first, second, third, and fourth.

4. Students will divide their 12x18 paper into four parts and draw a picture of the four sentences in correct order. The students will write the sentence under the correct illustration.

MODERN LITERATURE

TITLE: Ga'g, Wanda. Millions of cats. New York: Coward-McCann, Inc., 1928.

SYNOPSIS:

The illustrations in this tale are done in black and white lithographs with the type-text complementing the pictures. This story is splendid for its repetitive stanza -- "Hundreds of cats, Thousands of cats, Millions and billions and trillions of cats." After the second reading of this stanza, students will involuntarily repeat the stanza.

The tale tells of an old man and his wife who were lonely and decided to get a cat. He couldn't choose from all the cats so he brought them all home. However, they made so much noise and ate so much food that the old man and woman had to decide who was the prettiest. The cats all felt that they were the prettiest. Finally, after much quarreling, the cats disappeared and only one scrawny little cat was left. He soon grew -- ". . . nice and plump. And it is a very pretty cat after all!," said the old man and woman.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of tales.

#8 The student will participate in choral reading.

MATERIALS NEEDED:

12x18 drawing paper; crayons, markers

PROCEDURES:

1. Introduce the story by asking the students if they have any pets. How did you get your pet? Was it difficult to choose a pet?
2. Read the story and let students chant the repetitive stanza.
3. Discuss the following questions with students:
   a- What other things could have the old man and woman done not to be lonely?
   b- What kind of people do you think they were?
   c- What do you think she cooked for supper?
   d- What parts of this story could be real?
   e- What parts would be make-believe?
4. The students will draw a picture of the cat that was left with the old man and his wife. What color do you think it was?
5. The students can draw a BEFORE and AFTER picture of a cat. The BEFORE drawing would picture a scrawny, thin and homely cat and the AFTER could show a healthy, pretty and plump cat. Label each.

MODERN LITERATURE

TITLE: Leaf, Munro. The story of Ferdinand. New York: The Viking Press, 1965.

SYNOPSIS:

This story tells about a unique bull who prefers sitting quietly smelling flowers to fighting in the bullring. Ferdinand is given very few human-like characteristics but yet the listener or reader can feel compassion in him. Ferdinand is chosen to take part in a bullfight. However, since he does not want to fight, he is eventually sent back to the peaceful meadow.

The illustrations are small, comical, and amusing since unusual objects are pictured in unusual situations such as bottle corks on a cork tree. They are done in a stylized black and white fashion.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of tales.

#7 The student will act out familiar tales.

PROCEDURES:

1. Before reading the story, point out on a map the location of Spain. Explain the sport of bullfighting and how popular it is in Spain as football is in the United States.

2. Read the story.

3. Discuss the story using the following questions:

   a- How was Ferdinand different from other bulls?
   b- Why was Ferdinand chosen to fight?
   c- What word or words could you use to describe Ferdinand?
   d- Why is this story considered funny?
   e- Does Ferdinand change his ways?

4. Students may draw pictures of the part they liked best and write one sentence about the picture.

5. Students will choose parts and act or pantomime the story actions as it is read again.

MODERN LITERATURE

TITLE: Rose, Nancy. Yelly Kelly. Minneapolis, Minn.: T.S. Denison & Co., 1970.

SYNOPSIS:

The story follows a young lad who yells, screams, hollers and cries about everything. When he really needs help and yells, no one comes to rescue him. Finally, when mother finds him, she comments, ". . . I didn't know you were making all that noise for a reason." The story patterns after the fable The Boy Who Cried Wolf. Students will readily see the similarities. The illustrations are done in simple line drawings with color in cartoon fashion.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#3 The student will recognize similarities of characters and incidents in different stories.

#5 The student will relate moral lessons to real life experiences.

#9 The student will use appropriate vocabulary to express himself/herself in writing.

MATERIAL NEEDED:

12x18 drawing paper; crayons or markers.

PROCEDURES:

1. Read story. Show illustrations as story is read.

2. Ask the following questions for discussion:

   a- Do you know a story that has a similar plot?
   b- How was the person in this story like the person in The Boy Who Cried Wolf?
   c- What happened to Yelly Kelly?
   d- What happened to the boy?
   e- Was the ending the same?
   f- What lesson did Yelly Kelly learn?
   g- Did the boy learn any lesson?

3. Students will draw a BEFORE and AFTER picture of Kelly. They will divide the 12x18 paper in half and label one side BEFORE and the other side AFTER.

4. Have students discuss situations where they learned a lesson through some type of hardship. After discussion, students will write a "modern" fable, showing the learning of a lesson through some type of experience that they have had. Have the stories read orally.

MODERN LITERATURE

TITLE: Silverstein, Shel. The giving tree. New York: Harper and Row, publishers, 1964.

SYNOPSIS:

This story is written and illustrated by Shel Silverstein. It is a story of a boy who wants more and more as he grows older. The tree gives and gives with all its heart. The story follows a human through various phases of life--boyhood to old age. It is an excellent story for pantomiming as well as choral reading. The illustrations are ink drawings with simple patterning and arranged on the page in an unusual manner.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#5 The student will relate the moral lesson.

#7 The student will act out familiar stories.

#8 The student will participate in choral reading.

PROCEDURES:

1. Read story without showing illustrations the first time.
2. Discuss the concept of "giving" and the moral "everyone has something worthwhile."

3. On the second reading, choose different boys to represent "the boy," the teenager, the young man, the middle-aged man and the old man. Each will pantomime the necessary actions as the teacher reads the story. The rest of the class can chant in unison ". . . and the tree was happy." This is the repetitive phrase throughout the story.

4. This is an excellent story to present for Arbor Day. Students can make a large tree from brown mural paper. Cut it apart--branches, trunk and stump. The apples can be added using red construction paper. As the story unfolds, "the boy" can remove part of the tree that is necessary at that point in the story.

5. The story can easily be divided into choral reading parts with solo parts for "the boy."

6. Students may draw their own interpretation of what the tree looks like at various parts of its life.

MODERN LITERATURE

TITLE: Villarejo, Mary. The famous blue gnu of Colonel Kachoo. New York: Alfred A. Knopf, 1964.

SYNOPSIS:

The tale is illustrated with large stylized figures and a few basic colors. Colonel Kachoo is a noted explorer who brings back a blue gnu to his hometown. All the children go to see the gnu at the Colonel's house and do not go to the zoo anymore. The zookeeper felt the gnu belonged in the zoo and convinced the Colonel to give it to the zoo.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of stories.

#9 The student will use appropriate vocabulary.

MATERIALS NEEDED:

9x12 drawing paper; crayons or markers

PROCEDURES:

1. As the story is read, explain unknown words to students or substitute a synonym where appropriate. The words that might be explained are:

a- gnu
b- explorer
c- capered
d- amusingly
e- fanciful
f- comical
g- chatter
h- chandelier
i- bulky
j- hesitation
h- throngs

2. Students can give own sentences orally for the above words.

3. Students will illustrate the blue gnu. They will label it.

MODERN LITERATURE

TITLE: Yashima, Taro. The crow boy. New York: Viking Press, 1955.

SYNOPSIS:

This book was a Caldecott Honor Book in 1956. This tale can be read shortly after Millions of Cats since it also expresses the idea of being lonely. This plot takes place in Japan with school children who ignore Chibi until sixth grade when he performs -- "the voices of crows." Everyone admires him after that and he is no longer called Chibi (tiny boy). He is known as "The Crow Boy."

The illustrations are colorful, impressionistic Japanese/Oriental style art.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#5 The student will relate moral lessons in fables to real life experiences.

MATERIALS NEEDED:

Used magazines, 12x18 background paper, scissors, paste.

PROCEDURES:

1. Read story and show pictures.
2. Discuss the following questions with students:

a- Can a lesson be learned from this story?
b- How did Chibi feel at the beginning of the story?
c- Why do you think Chibi was afraid?
d- Why does Chibi come to school each day even though he feels alone?
e- Compare Chibi at the beginning of the story to Chibi, The Crow Boy, at the end of the story.

3. Point out the picture of the butterfly in the flyleaf and end pages. Why do you think the artist painted this? (Illicit that a butterfly changes from a caterpillar.)

4. The students will cut out pictures of children from magazines that may show the concept of being and doing things alone. Paste them onto a 12x18 colored construction paper to form a collage or montage.

TRADITIONAL LITERATURE
AND ACTIVITIES

GRADE: KINDERGARTEN

TRADITIONAL LITERATURE

TITLE: Zemach, Margot. The little red hen. New York: Farrar, Straus and Girouz, 1983.

SYNOPSIS:

This is a new interpretation of an old tale. The little red hen asks her friends, the goose, the cat and the pig to help plant and harvest the wheat. The lazy friends refuse to help but continue playing cards. Of course, when they smell the aroma of freshly baked bread, they all want some. The little red hen was glad to say, "Now, I'm going to eat it myself."

The illustrations show animals dressed in human clothes with much detailed color.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them.

#3 The student will repeat rhymed word patterns.

#5 The student will respond with proper sounds.

MATERIALS:

12x18 drawing paper; crayons

PROCEDURES:

1. Read story and show illustrations.
2. Read the story a second time and have the students repeat the repetitive line . . . "Not I . . ."
3. Students will fold their drawing paper into four sections and draw each of the animals in the story. They can tell about each one.

TRADITIONAL LITERATURE

TITLE: Cauley, Lorinda Bryan. Goldilocks and the three bears. New York: G. P. Putnam's Son, 1981.

SYNOPSIS:

This is a new version of a classic fairy tale. The illustrations are extremely detailed with much color. The bears are dressed like humans with human characteristics. Their house is drawn with every stone in place. The interior is the inside of an immaculately kept home. However, Goldilocks is pictured with worn facial features. When she jumps out of the window, the text makes a point of saying . . . "landing in the soft grass below."

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them.

#7 The student will pantomime physical actions and expressions.

MATERIALS NEEDED:

Large brown paper; black and red tempera paint; brushes

PROCEDURES:

1. Read the story and show the illustrations.

2. The students will make a bear--baby, mama or papa bear on the brown paper. They will outline it in black tempera paint and put in their features with the black and red tempera paint. They will cut out two of them or double the paper before cutting them out. They will staple or paste around the edge after stuffing them with scraps.

4. Using their cut-out bears, the students will pantomime the action of the bears as the story is read again.

TRADITIONAL LITERATURE

TITLE: Galdone, Paul. The house that Jack built. New York: McGraw-Hill Co., 1961.

SYNOPSIS:

The pictures follow the text closely in large, clear black ink with a watercolor wash. This is a repetitive tale with rhyme. It keeps on building its theme as the verse is told.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them in his/her own words.

MATERIALS NEEDED:

9x12 drawing paper, crayons

PROCEDURES:

1. Read the verse without showing any illustrations.
2. Students will draw a house that they feel Jack had built. Have students explain the picture they drew as it related to the verse.

TRADITIONAL LITERATURE

TITLE: Grimm, Jacob. The Bremen-Town musicians. New York: Larousse, 1974.

SYNOPSIS:

A donkey, a dog, a cat and a rooster outlived their usefulness to their masters, so they decided to run away to Bremen. Before they reached their destination, they were hungry and spied a house with six robbers who had plenty of food. The four banded together and sang for their supper. However, their unusual voices terrified the robbers. They ran away leaving the delicious supper.

This edition is beautifully illustrated with pencil and watercolors. The animals are pictured realistically with a touch of comedy.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them.

#4 The students will imitate sounds.

MATERIALS:

12x18 drawing paper; crayons

PROCEDURES:

1. Read the story and show the illustrations.
2. Ask the students to imitate the sounds that the animals made. Divide class by sections and let each section imitate one of the animals.
3. Read the story again and let the children imitate the animals when it is that animal's turn to speak.
4. Ask the students which animal they like the best and why? How did that animal feel or act in the story?

TRADITIONAL LITERATURE

TITLE: Brothers Grimm. Rumpelstiltskin. New York: Harcourt, Brace and World, Inc., 1967.

SYNOPSIS:

The number three is quite in evidence in this fairy tale. A miller who had a beautiful daughter, boasted to the king that she could spin gold out of straw. Since the king was very greedy, he sent for the girl and locked her in a room full of straw.

She managed to spin gold with the help of a strange small man. When the king married her and they had a son, the small man demanded the child as promised unless the queen could discover his name.

The pictures in this edition appear half finished--drawn in pencil technique with a few color tones. Much imagination must be used to complete the pictures.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them.

#2 Follow oral directions.

MATERIALS:

12x18 drawing paper; crayons

PROCEDURES:

1. Read the story and show the pictures.
2. Have students retell the story. Then ask them what they think the miller looked like? What did the small strange man look like? What was he wearing?
3. Students will draw a picture of Rumpelstiltskin as described.

TRADITIONAL LITERATURE

TITLE: Birrer, William and Cynthis. The shoemaker and the elves. New York: Lothrop, Lee and Shepard Books, 1983.

SYNOPSIS:

The illustrations are exceedingly unusual in that they were originally made in fabric and stitchery. They are embroidered with many details. After each frame was completed, it was photographed.

The old tale was originally written by the Brothers Grimm, but is being retold and illustrated by the Birrers. The old tale tells of a poor shoemaker and his wife who become successful with the help of several elves. The elves in this edition are pictured in blue fabric. Since the elves did not have any clothing, the shoemaker's wife made them small clothing.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them.

#2 Follow oral directions.

MATERIALS:

Pattern of an elf; scrap materials, buttons, lace or edgings; glue, scissors

PROCEDURES:

1. Read the story and show the illustrations.
2. Discuss how the illustrations were made. How are they different from other books?
3. Distribute cut-out pattern of elf. Students will cut from the scrap materials clothing for the elves and glue them on the pattern. They will use the buttons and lace to decorate the clothing.
4. Students will retell the story using their elves as models to express the action in the story.

TRADITIONAL LITERATURE

TITLE: Askjornsen, P. C. The three billy-goats Gruff.
New York: Harcourt Brace, 1957.

SYNOPSIS:

Repetition of the basic plot is shown in this tale and the use of the number "three" as a characteristic of folk tales. The tale tells about three goats--small, medium, and large, who trick the mean troll who lives under a bridge.

ACTIVITIES

GRADE: KINDERGARTEN

OBJECTIVES:

#1 The student will listen to simple stories in order to retell them in his/her own words.

MATERIALS NEEDED:

12x18 drawing paper, crayons

PROCEDURES:

1. Read the story and show the illustrations.
2. Let the students choose one of the parts of the story and illustrate it. After their drawing is completed, let each child tell about his illustration as it relates to the story read.

TRADITIONAL LITERATURE

GRADE: ONE

TRADITIONAL LITERATURE

TITLE: Retold by Galdone, Paul. Henny Penny. New York: Ticknor and Fields: Houghton Mifflin Co., 1968.

SYNOPSIS:

This is a new interpretation of an old classic. The pictures are clear, large and done in a caricature that retains the actual appearance of the barnyard animals. It is done in pen and ink and reinforced with vivid color. It is a cumulative story built upon Henny Penny's cry of alarm . . .

> "Goodness, gracious me, the sky is falling! I must go and tell the King!"

She tells each animal as she meets them and they follow her until they meet Foxy Loxy. He outwits them all and the barnyard animals are never heard of again.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#3 The student will feel free to respond at his level.

#2 The students will express feelings about pictures and stories.

MATERIALS NEEDED:

12x18 drawing paper; crayons

PROCEDURES:

1. Read the story and show the pictures.
2. Ask the students: "Why do you think Henny Penny thought the sky was falling?"
3. Students will draw the part they liked best in the tale.

TRADITIONAL LITERATURE

TITLE: Retold and illustrated by Galone, Paul. *The amazing pig*. (An old Hungarian tale.) New York: Houghton Mifflin/Clarion Books, 1981.

SYNOPSIS:

The illustrations are bright, colorful cartoon-style pictures.

The King believes everything that everyone tells him and decides to offer his daughter in marriage to any man who could tell him something he could not believe. A young peasant told the King about his amazing pig. The King believed his story until he mentioned that . . . ". . . my father hired your own grandfather as a swineherd to look after the pig." This the king could not believe. It was too late, however, for he spoke the words, "I don't believe you!"

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#2 The student will express feelings in speaking or drawing.

MATERIALS NEEDED:

12x18 drawing paper; crayons

PROCEDURES:

1. Read the story and show the pictures.

2. Discuss these questions with the students:

    a- Do you have a pet that does amazing things?
    b- What kind of amazing things?

3. Discuss which amazing thing the pig did that the student liked best. After discussing it orally, let students draw the part they liked best on 12x18 drawing paper using crayons.

TRADITIONAL LITERATURE

TITLE: Peppe, Rodney. The three little pigs. New York: Lothrop, Lee, Shepard Books, 1979.

SYNOPSIS:

The pictures are outlined in black with brilliant color added. The illustrations follow the story with every detail. As the wolf blows in the house of straw and sticks, he eats the pigs and gets fatter. There are several repetitive lines that youngsters will chorus . . . "No, no, by the hair of my chinny chin chin . . ."

Of course, at the end of the tale, the third pig outwits the wolf.

ACTIVITIES

GRADE: ONE

OBJECTIVES:

#1 The student will feel free to respond to the story in his/her own language.

#8 The student will retell the story in sequence.

PROCEDURES:

1. Although the print is large and the pictures large, do not show them on the first reading. Let the students imagine the situations so that they can retell or draw the plot creatively. However, have the book available for students after to examine by themselves.
2. Discuss each of the houses; ask who was the cleverest pig and why?

TRADITIONAL LITERATURE

GRADE: TWO

TRADITIONAL LITERATURE

TITLE: Galdone, Paul. The little red hen. New York: The Seabury Press, 1973.

SYNOPSIS:

Warm, rustic colors add to the amusement of these animated characters in the story. The hen has to do all the work around the farmhouse by herself. She had to plant, cut, thresh and grind the wheat, make and bake the bread. All this happens while her lazy friends, the cat, the dog and the mouse snooze all day long. After they see the cake and cannot have any of it, they become eager helpers when there is work to be done.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#3 The student will recognize a simple plot.

#9 The student will express ideas about the story.

#7 The student will pantomime the actions.

PROCEDURES:

1. Read the story and show the illustrations.
2. Discuss what was necessary to do for the Little Red Hen to have the cake. Write each step in the process on the chalkboard--planting, cutting, milling, mixing and baking.

3. Ask the students the following questions:

    a- Why didn't the Little Red Hen share the cake with the mouse, cat or dog?
    b- How do you think the mouse, cat, and dog felt when they didn't get any cake?
    c- Can you think of a time when you acted like the mouse, cat or dog? What happened?

4. Make a simple name card for each character and have the students pantomime the action as the story is read again.

5. Students could share in bringing in the ingredients for a cake. Use a teflon frying pan with a cover to bake the cake, which has been placed in individual Dixie cups.

6. Share other versions of this story such as Veronica Hutchinson's version, in which the hen shares the bread with her chicks.

TRADITIONAL LITERATURE

TITLE: Anderson, Hans Christian. The emperor's new clothes. Boston: Houghton Mifflin Co., 1949.

SYNOPSIS:

The story is illustrated with many detailed pictures. They show all the splendor of royal court rooms, the weaving rooms and the fine costumes of the court. It is a tale for reading and the use of the imagination. The pictures cannot be shown to a group for they are very small. However, students will surely want to examine the marvelous illustrations.

It is a well-known tale of two weavers who "hood-winked" the Emperor into believing he was wearing the most magnificent of clothes. Since everyone feared the Emperor, no one dared to tell the truth. A little child had to "open the eyes" of everyone to the fact that ". . . the Emperor has nothing on at all!".

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#3 The student will distinguish between a real and fanciful story.

#4 The student will recognize a simple plot.

#5 The student will recognize basic character traits.

MATERIALS NEEDED:

9x12 drawing paper, crayons

PROCEDURES:

1. Read the story. The illustrations are too small to show to a group. Children may examine the book after the reading.
2. Discuss the meanings of emperor, weavers and merchants. What do these people do?
3. Discuss whether this story could really happen in today's world? long ago? What parts could happen, if any?
4. Students will draw "the emperor with real fancy clothes" and tell about their picture.

TRADITIONAL LITERATURE

TITLE: Galdone, Paul. Obedient Jack. (an old tale) New York: Franklin Watts, Inc., 1979.

SYNOPSIS:

Jack followed his mother's advice to the "letter." However, it always turned out wrong until he finally makes a merchant's unhappy daughter laugh. The merchant rewards Jack with his daughter in marriage. Jack's mother comes to live with them . . . "in riches and comfort." She "had good reason to be glad her son was indeed Obedient Jack."

The illustrations are done with bold strokes and vivid color in a cartoon fashion. They are very humorous.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#9 The student will express ideas creatively.

MATERIALS NEEDED:

9x12 drawing paper, crayons or colored pencils.

PROCEDURES:

1. Do not show the pictures while this is read. Students will use their imaginations after the reading to draw creative pictures of the situations that Jack found himself in.
2. Read the story.
3. Ask the students about the situations that Jack found himself. They will choose one of the situations and illustrate it.

TRADITIONAL LITERATURE

TITLE: Galdone, Paul. The three bears. New York: Ticknor and Fields: A Houghton Mifflin Co., 1972.

SYNOPSIS:

This is a typical fairy tale that begins with "once upon a time." The three bears are presented realistically, not wearing clothes, yet they do talk. Goldilocks is presented missing a tooth with mischievous characteristics instead of being a "goody-goody."

The illustrations are colorful and humorous. The print is in three types--large type for papa bear's great big voice, medium type for mama bear and small letters for little wee bear.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#3 The student will distinguish between a real and fanciful tale.

#5 The student will recognize simple plots as in fairy tales.

MATERIALS NEEDED:

12x18 drawing paper; crayons

PROCEDURES:

1. Read the story and show the illustrations.

2. Encourage the children to talk about each incident in the story using the following questions:

    a- Why do you think Goldilocks went into the bears' home?
    b- What did she do?
    c- What happened when the bears came home?
    d- How did each of the bears feel when they came home from their walk?
    e- How did the bears feel when they saw that their porridge had been eaten?
    f- How did they feel when they saw Goldilocks?
    g- How did Goldilocks feel when she saw the bears?
    h- How do you suppose Goldilocks could jump out of the bedroom window without being hurt?

3. Have the children draw pictures illustrating the story.

4. Have a porridge tasting party. Students can bring in uncooked oatmeal, sugar, cinnamon or a variety of fruit. Bring a pot and a hot plate. Cook some oatmeal and dish out a little to each child in a paper plate and let them add what they would like to it.

TRADITIONAL LITERATURE

TITLE: Cauley, Lorinda, teller and illustrator. Jack and the beanstalk. New York: G. P. Putnam's Sons, 1983.

SYNOPSIS:

The full page illustrations are done with oil paints with many details. They follow the story page by page.

The story begins "There was once upon a time a poor widow . . ." So the tale follows that the widow and her son, Jack, were very poor. Jack sells their cow to a funny-looking stranger for a handful of magic beans. Jack's adventures begin when he climbs the enormous beanstalk that had grown overnight outside of his window.

Of course, as in all "true" fairy tales, the evil giant who lives at the top of the beanstalk is killed. Jack and his mother live happily ever after with the hen that lays golden eggs and the harp that sings.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#2 The student will speak at a volume and rate acceptable to the situation.

#5 The student will recognize certain basic traits of character.

#8 The student will respond to poems of fantasy by drawing.

#9 The student will express ideas creatively.

MATERIALS NEEDED:

12x18 drawing papers; crayons or markers

PROCEDURES:

1. Read the story and show illustrations.

2. Students will retell story in a round-robin fashion. Have one child start off with one sentence; the next will continue and so on. If a child leaves something out, give the child a few clues to fill in the gap.

3. The students will draw on 12x18 drawing paper a scene from the story. After completion, the class will place them in sequence and display them on the bulletin board.

4. Place the following questions on cards. Divide the class into four groups and let each group choose a card. Each group will discuss their version of the question. Then have one child in the group give a summary of the group's opinion.

   Card 1 - What would have happened if Jack had purchased the goose?

   Card 2 - What would have happened if the bean did not grow?

   Card 3 - What would have happened if the Giant had caught Jack?

   Card 4 - What would have happened if the Giant was friendly?

TRADITIONAL LITERATURE

TITLE: Galdone, Paul. The history of Mother Twaddle and the marvelous achievements of her son Jack. New York: The Seabury Press, 1974.

SYNOPSIS:

This is another version of Jack and the Beanstalk. It has been changed into poetic meter and rhymes. It is still a gruesome tale with Jack chopping off the giant's head. However, Jack marries the damsel he encountered in the giant's place in the sky.

The illustrations are very comical and vividly done with the usual Galdone style of caricature.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#3 The student will distinguish between a real and fanciful tale.

#4 The student will recognize plot development in fairy tales.

MATERIALS NEEDED:

Milk carton, soil, lima beans
12x18 drawing paper; crayons or markers

PROCEDURES:

1. Read the story and show illustrations.

2. Discuss the story by asking the students the following questions:

   a- How do you feel about Jack going against his mother's wish?
   b- Why did Jack buy a bean from a stranger?
   c- Was Jack right in killing the giant?

3. Discuss the vocabulary of the verse.

   a- What does "and make thee quite spruce" mean?
   b- What is sage?
   c- What does savory refer to?
   d- What are tidbits?
   e- What does virtures refer to?
   f- What is sixpence and a farthing?
   g- What is a more common expression for tippled?

4. The children will draw a picture pertaining to the story. They will write a sentence describing their picture. They will share their work with a classmate. The classmate will read the sentence and check for proper sentence structure--making sense. The class will sequence the pictures and display them on the bulletin board.

5. Using milk cartons from the cafeteria, place soil in them and plant a lima bean in each carton. Students can write an experience story about the lima bean; whose bean sprouted first; which grew the most in a week?

TRADITIONAL LITERATURE

TITLE: Hirsch, Marilyn. Could anything be worse? (A Yiddish tale.) New York: Holiday House, 1974.

SYNOPSIS:

The vivid paintings build page by page with much detail to show the comic effect of the Rabbi's advice. A man was very unhappy about all the noise and racket in his household. He asked the wise Rabbi what to do. The Rabbi gave him some strange advice. However, things got worse day by day. The Rabbi knew that sometimes things had to get worse before they could get better.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#3 The student will distinguish between a real and fanciful story.

#4 The student will recognize a simple plot.

#10 The student will tell a simple original story.

PROCEDURES:

1. Before reading the story, explain the meaning of "Rabbi." Read the story and show the illustrations.
2. The students will name, in order if possible, each thing that the Rabbi told the man to invite and take into his household.

3. Discuss the following questions with the students:

   a- How and why do the relatives and animals finally leave?
   b- How does the man feel after they leave?

4. The students will tell or write several sentences in answer to the following question:

   "What other things, animals or people could the Rabbi suggest to the man to bring into his house?"

   Have some of the students read their sentences orally.

TRADITIONAL LITERATURE

TITLE: Anderson, Hans C. The Princess and the pea. New York: Clarion Books: Houghton Mifflin Co., 1978.

SYNOPSIS:

This is a classic tale that begins with "Once upon a time . . ." The prince was looking for a "true" princess for a wife. The old queen found a way to solve the dilemma by placing a pea under twenty mattresses and twenty down comforters. Only a genuine princess could feel the pea under all those bedcovers. Sure enough, a princess was found.

The illustrations were done by Maurice Sendak in pen and ink with vivid watercolor accents. The type is large. Each illustration follows the story text on that page.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#2 The student will speak at a volume and rate acceptable to the situation.

#3 The student will distinguish between a real and fanciful tale.

#4 The student will recognize certain basic traits of character.

MATERIALS:

One split pea for each student
9x12 construction paper; crayons or markers; glue

PROCEDURES:

1. Read the story and show the illustrations.

2. Discuss the kind of story this is. Could it really happen?

3. Ask the students the following questions to start the retelling of the story in sequential order. Each student will give one sentence that follows the sequence in the story.

    a- What was the prince looking for?
    b- Who helped the prince?
    c- When did the princess arrive?
    d- How did the prince know it was a real princess?

4. Discuss the kind of a person the queen was. Was she helpful? Was she mean?

5. Glue the split pea on the paper near the bottom of the page. Students will draw the various mattresses and comforters on top of the pea to recreate the princess' bed.

TRADITIONAL LITERATURE

TITLE: Gladone, Paul, illustrator. The three wishes. New York: McGraw Hill Book Co., Inc., 1961.

SYNOPSIS:

This tale actually dates back to Greece and begins like all old-time tales--"Once upon a time . . ." It is a story of a woodsman who spares the life of a huge oak tree because of the begging of a fairy. The fairy grants the woodsman three wishes. Strange things happen when the woodsman and his wife wish accidently.

The pictures are done in bright colors with bold lines. They are suitable for showing to a complete class group.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#4 The student will recognize simple plot development.

MATERIALS NEEDED:

12x18 drawing paper; crayons

PROCEDURES:

1. Read the story.
2. Discuss that in many fairy tales events happen in "threes." What are the three things that are mentioned in this tale? Name the happenings and the three wishes.
3. Students will divide their papers into thirds and draw each happening in one of the sections.
4. Ask students if they know other stories that have three happenings in them.

TRADITIONAL LITERATURE

TITLE: Brown, Marcia, teller and illustrator. Stone soup. New York: Charles Scribner's Sons, 1947.

SYNOPSIS:

This book was a 1948 Caldecott Honor Book. The peasants upon seeing three soldiers coming, quickly hide all their food. The soldiers outwit the village folk by saying they could make a wonderful soup of stones. Of course, a carrot or two or a bit of beef or even some barley, said the soldiers, could be added to make the soup even more wonderful. The story ends happily with everyone praising the three soldiers and enjoying the soup.

The illustrations are detailed and show much action on each page. Actually only one major color is featured--shades of red and black making it very striking.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#7 The student will use pantomime or simple dialog to role play a tale.

PROCEDURES:

1. Read story and show the illustrations.

2. Discuss the following questions:

   a- Why didn't the townsfolk want to share their food?
   b- Do you think they will treat soldiers differently after their experience with these three soldiers? Why?
   c- Name different kinds of soup. What is in it?

3. Students will dramatize the tale. It is divided into three scenes:

   a- The soldiers approach the village;
   b- The making of the soup;
   c- Soldiers leave the village.

   Students should describe the ingredients so that others can almost taste and smell them as each is put into the pot. The whole class could be the villagers after choosing the three soldiers.

4. As the teacher reads the story the second time, students can pantomime the actions of the characters.

TRADITIONAL LITERATURE

TITLE: Anglund, Joan Walsh. Nibble, nibble, mousekin. (A tale of Hansel and Gretel.) New York: Harcourt, Brace & World, Inc., 1962.

SYNOPSIS:

This is a true classic fairy tale that begins "Once upon a time. . ." The illustrations are highly stylized with glowing colors and black lines to accentuate the countryside and characters.

The story follows the tale of a poor woodcutter with a mean wife and two children. The stepmother wants to get rid of Hansel and Gretel, and finally, gets them into the dark woods. The children wander alone and get lost until they come to a deliciously-tempting gingerbread house. A cruel witch captures the children and wants to bake them. Gretel outsmarts the witch.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#4 The student will recognize simple plot development.

#5 The student will recognize basic character traits.

#6 The student will pantomime the actions.

MATERIALS NEEDED:

12x18 drawing paper; scraps of colored paper; scissors, paste, crayons

PROCEDURES:

1. Explain that two versions about Hansel and Gretel will be read. Students should be listening carefully to find out how the two versions are the same and how they are different. Read the story and show the illustrations.

2. Discuss the following questions with the students:

    a- How are the stories alike? different?
    b- What was the stepmother like?
    c- What was the father like?
    d- What happened to the witch in each story?
    e- How did the story end?
    f- Which version did you like?
    g- What was the chant used by the witch?

3. Students will make their own gingerbread house using wallpaper and other scrap materials. They may add crayon outline to enhance their house.

TRADITIONAL LITERATURE

TITLE: Grimm, Jakob and Wilhelm. Hansel and Gretel. New York: Golden Press, 1967.

SYNOPSIS:

The illustrations to this tale are done with vivid colors. However, the pictures do not convey "poverty" according to the text. Both children are dressed in beautiful German-style costumes.

The beginning of the tale follows the typical "Hansel and Gretel" tale but changes after the children are in the witch's cottage. The witch is not pushed into the oven by Gretel, but "flames grab her as she stoops over the oven door." When the children finally get home, it simply states that the woodman's wife is dead.

ACTIVITIES

GRADE: TWO

OBJECTIVES:

#4 The student will recognize simple plot development.

#5 The student will recognize basic character traits.

PROCEDURES:

1. Read story and show pictures.

2. Discuss the following questions with the students:

   a- What happened to the witch?
   b- How did the children get back home?
   c- Was there a "piece of water" when they went into the forest?
   d- How are the children dressed in the story? Examine the pictures carefully.

TRADITIONAL LITERATURE

GRADE: THREE

TRADITIONAL LITERATURE

TITLE: Galdone, Paul, illustrator. Little Tuppin, an old tale. New York: The Seabury Press, 1967.

SYNOPSIS:

This is an old Scandinavian nursery tale which follows the pattern of an accumulative tale. Little Tuppin was a chick who was coughing because he tried to eat a big seed. His mother goes to various objects and people to get help for her chick but no one wants to help unless something is done for them. The dwarfs finally help and Cluck-Cluck, the mother hen, returns to each person and object with the necessary item so that, lastly, Little Tuppin gets a drink of water.

The illustrations are bold, colorful pictures. They can readily be shown to a complete group.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The students will recognize different types of tales.

#8 The student will participate in choral reading.

MATERIALS NEEDED:

12x18 drawing paper, crayons

PROCEDURES:

1. Read story. On the second reading, explain that the part . . . "dear spring, please give me some water; Little Tuppin is coughing. . ." will be repeated throughout the story. Stop the reading just before this part and have class repeat the two lines in unison.

2. After discussing where and to whom Cluck-Cluck ran to ask for help, students will draw one of these parts.

3. Place drawings in sequential order on bulletin board. Make a sign for the title of the book.

TRADITIONAL LITERATURE

TITLE: - - - - -, The three billy-goats Gruff. A Norwegian Folktale with woodcuts by Susan Blair. New York: Holt, Rinehart and Winston, Inc., 1963.

SYNOPSIS:

Repetition of the basic plot is evidenced in this tale and the use of the number "three" as a characteristic of folk literature. The tale tells of three goats--small, medium and big in size, who trick the mean troll. The story can help students realize size comparisons.

The illustrations are woodcut prints done in bold, black strokes with muted colors in the background.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of tales.

#7 The student will act out familiar tales, using appropriate actions.

MATERIALS NEEDED:

Shadow puppets made from cardboard and sticks
Old white bedsheet
Lamp or projector

PROCEDURES:

1. Before reading the story discuss "trolls" and their characteristics.

2. Read the story and stop reading at the point where the troll says it will eat up the smallest Billy Goat Gruff. Ask students to state what the problem is and how can the goat solve it.

3. Read the rest of the story and follow up with a discussion on the following questions:

   a- Where were the goats going? Why?
   b- Where did the troll live?
   c- Why didn't the troll want the goats to cross his bridge?
   d- How did each goat get over the bridge?
   e- Do you think the troll deserved what happened to him at the end?

4. Students will draw an outline of one of the four characters in the story. They will cut out the figure and attach a stick to hold it up. These will be used to act out the story using "shadow puppetry" techniques.

5. Students may take turns acting out the story using own vocabulary to follow story plot. Another way could be to have one student read the story while others act it out using their puppets.

TRADITIONAL LITERATURE

TITLE: - - - - -, The old-fashioned children's story book. New York: Wanderer Books, Simon and Shuster, 1979.

The House that Jack Built, page 59.

SYNOPSIS:

This is a collection of well-known fairy tales, fables, stories, poems and nursery rhymes. It is a short thin volume and illustrated by a variety of artists who usually illustrate children's books. Randolph Caldecott (1846-1886) drew the original country scenes for this poem about Jack.

This accumulative tale builds on the phrases ". . . in the house that Jack built" and its repetition. Each character or thing is built until the last stanza, which depicts "this is the Farmer . . ." etc.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize accumulative tales.

#7 The student will act out a familiar tale.

PROCEDURES:

1. Ask students if they have ever seen a house being built. Discuss what kinds of materials and tools were used to build a house.

2. Read the story. Since the illustrations are too small, let the students examine the book after the reading.

3. Ask and discuss the meanings of the following phrases:

   a- ate the malt
   b- crumpled horn
   c- tattered and torn
   d- shaven and shorn
   e- maiden all forlorn
   f- sowed the corn

4. The students will pantomime the tale as it is read a second time. Allow students to play different roles as they act out the story several times.

TRADITIONAL LITERATURE

TITLE: Gladone, Paul. The gingerbread boy, New York: Houghton Mifflin, 1975.

SYNOPSIS:

An old man and an old woman had no children so the woman baked a gingerbread boy. When she opened the oven he jumped out and ran out the door. The old man and old woman took off after him while he called out . . .

"Run! Run! Run!
Catch me if you can!
You can't catch me;
I'm the Gingerbread Boy,
I am! I am!"

Throughout the story he is chased by a cow, a horse, some men threshing wheat and some mowing hay. No one could catch him. Finally, he meets the sly fox who out-tricks him and gobbles him up.

The illustrations are bright and humorous. The gingerbread boy is portrayed with human characteristics.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#3 The student will recognize similarities of characters and incidents in different stories.

PROCEDURES:

1. Point out to the students that three versions of this story will be read during the week.

2. Read the story and show the illustrations. Encourage students to join in repeating the main character's refrain.

3. Since there will be striking similarities among the three folk tales, have students note that there is a race in which the main character is chased by other characters. Each story builds to a quick climax by the capture of the main character by a sly fox.

4. Have the children compare the characters of the three stories and discuss the similarities among the stories.

5. Students can act out the story using finger puppets. They can make them by drawing small figures, coloring and cutting them out and attaching them to their fingers with tape.

6. Students can make gingerbread, johnny-cakes or biscuits from pre-packaged mixes. They can easily be baked in a classroom using a teflon frying pan with a cover. Each child places his "cake" in a Dixie cup and this is placed in the frying pan with 350 degree heat. The cups will not burn. It takes about 15 minutes to bake 15 Dixie-cup-filled cakes.

TRADITIONAL LITERATURE

TITLE: Brown, Marcia. The bun: a tale from Russia. New York: Harcourt, Brace and Jovanovich, 1972.

SYNOPSIS:

The illustrations are gloomy in this version and present the bun as a circle with a happy face on it. The old woman baked a bun for her husband and left it to cool by the window. All of a sudden, it rolled out of the house. As it rolled along, it sang . . .

"I was scraped from the trough,
I was swept from the bin,
I was kneaded with cream,
I was browned in a pan.
by the window I cooled
And had them both fooled.
I dodged the old woman
And fled the old man,
And I can run away from you,
Little Hare,
That I can!"

It rolled passed the hare, a wolf and a bear. When he came to the fox and sang his song, the fox pretended he could not hear clearly. He coaxed the bun closer to his tongue. Then -- "Snap! That was that!"

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#3 The student will recognize similarities of characters and incidents in different stories.

MATERIALS NEEDED:

Brown construction paper, scissors and markers

PROCEDURES:

1. Remind students that this is the second story that is another version of The Gingerbread Boy.

2. Read the story and show the illustrations. Encourage the students to join in repeating the main character's refrain.

3. Discuss the similarities between this tale and The Gingerbread Boy. How they are the same? How are they different?

4. Students will draw and cut out from brown paper a gingerbread boy as shown in the first story and a bun as shown in this tale. They will decorate them appropriately. Make a scene of them on the bulletin board, leaving enough room to add Johnny-cake after the three tales are read.

TRADITIONAL LITERATURE

TITLE: Jacobs, Joseph. Johnny-cake. New York: Putnam, 1967.

SYNOPSIS:

An old woman made a Johnny-cake who jumped out of the oven. The Johnny-cake is made of pancake dough and resembles a pancake or flapjack. The Johnny-cake continued to roll past two well-diggers, two ditch-diggers, a bear and a wolf. When he met the fox he cried out . . .

> "I've outrun an old man, an old woman,
> and a little boy, and two well-diggers,
> and two ditch-diggers, a bear, and a wolf
> and I can outrun you too-o-!"

Here again, the fox pretended to be hard of hearing and coaxed the Johnny-cake closer and closer until he was able to grab him and eat him.

The illustrations follow the story theme.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#3 The student will recognize similarities of characters and incidents in different stories.

PROCEDURES:

1. Remind students that this the third story that is another version of The Gingerbread Boy.

2. Read the story and show the illustrations.

3. Discuss the similarities between the three stories read--The Gingerbread Boy, The Bun, and Johnny-cake.

4. Have the students draw a Johnny-cake, cut it out and add it to the bulletin board display.

5. After the students have had various experiences with these three tales, they can use the repetitive patterns in creating new stories. Provide students with enough paper to draw a series of pictures that tell an original repetitive story. After the drawings, they may add the necessary sentences for each picture. Have the stories read to the group.

TRADITIONAL LITERATURE

TITLE: Retold and illustrated by Westcott, Nadine Bernard. I know an old lady who swallowed a fly. Boston: Little, Brown and Co., 1980.

SYNOPSIS:

A silly, accumulative, rhyming tale is illustrated with small detailed drawings. The old lady started by swallowing a fly, then a spider, bird, cat, dog, goat, and finally, a horse. The consequence was extremely severe to the old lady--"She died, of course."

This might be read several times for students to note the repetition and for them to join in the repetition.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of tales.

#8 The student will participate in choral reading.

PROCEDURES:

1. Read story. The illustrations are too small to show to a group. Leave volume available for later examination by students.
2. Discuss what was repeated in the story.
3. Read the story again and stop after part that says . . . "She swallowed the --" and let students insert the remainder of the stanza.
4. Students can write several other sentences about what the old lady could have swallowed before she died.

TRADITIONAL LITERATURE

TITLE: Pictures by Galdone, Paul. The old woman and her pig. New York: McGraw Hill Book Co., 1960.

SYNOPSIS:

The illustrations are mainly black and white with a few colors on some pages.

In this story there is the element of repetition with a new element added in each paragraph. It builds up slowly and unwinds in a single paragraph.

The story begins with old woman finding a sixpence. She buys a pig with it. Then the problem arises of getting the pig home. The woman makes her problem extremely difficult and absurd, but humorous.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize accumulative stories.

#6 The student will compose a fanciful story.

PROCEDURES:

1. Read the story and show the illustrations.
2. Ask students to repeat what happened to the woman in a sequential order.

3. What else could have happened to stop the woman from getting her pig home? Students will write an additional obstacle. Have some of the students read theirs orally to group.

3. Lead a discussion with the following questions:

   a- What did the old woman want the pig to do?
   b- What different animals and other things did she ask to help?
   c- What was each of them supposed to do--dog, stick, fire, water, ox, butcher, rope, rat, and cat?
   d- Which animal finally did what she asked?
   e- How did the cat's starting to kill the rat help the woman get the pig home?

TRADITIONAL LITERATURE

TITLE: Haley, Gail E. A story, a story. An African tale. New York: Atheneum Press, 1971.

SYNOPSIS:

This book was the winner of the Caldecott Award for 1978. This story tells how "spider stories" developed. These stories migrated to the Americas during the slave trade. There are numerous African words in the story and their meanings are readily conveyed by their sounds. Many words and phrases are repeated for emphasis. The tale tells of long ago when there were no stories. They were all owned by Nyame, the Sky God. Ananse, the "spider man" wanted to buy the stories. In order to buy them, he had to perform numerous tasks for the Sky God. The Sky God finally proclaimed Ananse the owner of the stories. Ananse opened the golden box of stories and "scattered all the stories to the corners of the world."

The big, bold colorful illustrations convey the message of the storyteller. Gail Haley, the author made the woodcuts for the story.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#1 The students will recognize different types of tales.

#6 The student will write a fanciful story.

PROCEDURES:

1. Discuss the unusual African words in story. Point out the origin of the story and that there are other "spider" stories, which will be read later on during the term. These stories can be part of Black History Month (February).

2. Read the tale and place emphasis on the repetition of phrases to signify extremes.

3. Discuss the following questions:

    a- Are there other stories that you know have come from other parts of the world? (Various fairy tales and folk tales, fables)
    b- Does this story relate to any other story that you know?
    c- What kind of a person was Ananse? .

4. Students will write another stòry about Ananse. Is there anything else that Ananse wanted in his life? How did he go about getting it?

5. Have some of the stories read orally to group.

TRADITIONAL LITERATURE

TITLE: Sherlock, Philip M., ed. Anansi, the spider man. New York: Thomas Y. Crowell Co., 1954.

Anansi and the Plaintains

SYNOPSIS:

Although the story of Anansi originated in Africa, Philip Sherlock gathered this collection from Trinidad and Jamaica of the West Indies. They are folk tales told about a man who sometimes takes the form of a spider. Anansi manages to trick most of the strong animals or get the better of those who are larger than he is.

In this story Anansi and his family are hungry and he decides to get some food for them. Br'r Rat was carrying a large bunch of plantains when Anansi pleaded with him for some of them. Br'r Rat finally gave Anansi four plantains even though he had five members in his family. When Anansi's wife cooked the four plantains, Anansi gave each of his three children one and the fourth to his wife. The family felt bad about him not having any so they all gave him half of theirs. As usual, Anansi got more than anyone.

The illustrations were done by Marcia Brown in simple black ink sketches. They are much too small to show to a group. However, after the reading, students should examine the edition.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#2 The student will recognize different types of tales.

MATERIALS NEEDED:

9x12 drawing paper; crayons or markers

PROCEDURES:

1. Read the story to the group.
2. Discuss the following questions with the students:
    - a- What kind of person was Anansi?
    - b- Did he trick his family? How?
    - c- What kind of story was this?
    - d- Did the story have a moral or lesson to be learned?
3. The students will draw a picture of Anansi and his family eating dinner.

POETRY

POETRY

TITLE: Brewton, John E. Under the tent of the sky. A collection of poems about animals large and small. New York: The MacMillan Co., 1954.

SYNOPSIS:

This volume has many verses about animals--animals in the circus, the barnyard, the pets at home, birds of the air and insects that crawl, fanciful creatures and realistic animals. Some poems are long and others are short. There are small illustrations done in black and white in the book, but have very little relation to the poems on the pages.

The poems are divided into various headings. They are as follows:

Circus Cavalcade
I Went Down to the Zoo
Animals Never Seen in Circus or Zoo
The Animal Store
Let's Pretend
In Fairyland
Beneath Man's Wings
Playmates
Feathered Friends
Singing Wings
Frail Wings
Little Folks in the Grass
In the Garden
Little Furry Creatures
On Fours
Animal Fancies
Animal Fun
Hurt No Living Thing
Come Holidays
Sleepy Songs

POETRY

TITLE: Brown, Margret Wise. Nibble, nibble. (Poems for children) New York: Young Scott Books, 1959.

SYNOPSIS:

The poems in this volume are more traditional poetry for children. They are basically about nature--things that children usually experience. Each poem is vividly illustrated in tones of green and some black for accents. The pages are not numbered and it is suggested that one read from beginning to end since the poems follow from "The Green Stemmed World" to "Ask Now the Animals" and "One by One".

POETRY

TITLE: Ciardi, John. The man who sang the sillies.
Philadelphia: J.B. Lippincott Co., 1961.

SYNOPSIS:

The poems in this collection have much humor and rhythm. There are numerous subjects presented for children's enjoyment.

The following poems should be read:

How much is true? page 40

Size, page 61.

* * * * * *

TITLE: Ciardi, John. I met a man. Boston: The
Riverside Press: Houghton Mifflin Co., 1961.

SYNOPSIS:

Many of the verses in this volume are pure nonsense, full of fun and twists of humor. They are written in a limited vocabulary especially for beginning readers. The illustrations are simplified to a few basic lines.

Some of the poems that should be read from this volume are:

I met a man with three eyes, page 28

This man had six eyes, page 30

This man lives at my house now, page 37

Guess, page 42

POETRY

TITLE: Ciardi, John. The reason for the pelican. Philadelphia: J.B. Lippincott Co., 1959.

SYNOPSIS:

The drawings in this volume capture the humor of the poems. They are stylized, modern pen and ink sketches. The poetry is funny, gentle and gay. Most young students will understand them and laugh. It starts with:

"The reason for the pelican
Is difficult to see:
His beak is clearly larger
Than there's any need to be."

POETRY

TITLE: Craft, Ruth. Carrie Hepple's garden. New York: Atheneum Press, 1979.

SYNOPSIS:

The story is told in poetry form with rhythm and rhyme. Three children were playing in their backyard when their ball flew over to Carrie Hepple's garden. The children at first are frightened to go and get their ball. However, when they finally decide to go, they learn some strange and unexpected things.

The book is printed on light green paper. The illustrations are highly detailed and done with an airbrush technique.

This poem should be read at one sitting. The pictures can be shown as each page is read.

POETRY

TITLE: Fisher, Aileen. Like nothing at all. New York: Thomas Y. Crowell Co., 1962.

SYNOPSIS:

The illustrations are done with tones of green and brown and depicts various parts of nature--the woods and animals. The four seasons are depicted with several poems for each. An example of the poetry is:

A Cottontail Rabbit!

"It looked like nothing
but weed or hay
until it got frightened
and bounced away
that early spring day
before it was April
before it was May."

* * * * * *

TITLE: Fisher, Aileen. My mother and I. New York: Thomas Y. Crowell Co., 1967.

SYNOPSIS:

This is a story told in poetic form. A tear will come to the eye of each child when this is read. The child in the poem does not find her mother home and so opens her heart and mind to the host of small creatures that she finds in her garden.

The illustrations reflect the mood of the story in their lovely watercolors.

POETRY

TITLE: Hale, Sara Josepha. Mary had a little lamb. New York: Holiday House, 1984.

SYNOPSIS:

This new edition of an old poem is superbly presented together with the musical score and pictures. It was originally written back in 1830 for a small volume of poems entitled Poems for Our Children. The paintings were prepared using varied media such as colored inks, acrylics and tempera paint. The twenty-four line poem tells of a pet lamb following Mary to school. When the teacher put it out, the lamb waited patiently for Mary.

After reading the poem, these questions could be used for oral discussion:

Why do you think the lamb followed Mary?
Why did the teacher put the lamb outside?
How did the teacher explain why the lamb loved Mary?

POETRY

TITLE: Hopkins, Lee Bennett (selected by) My mane catches the wind. (Poems about horses). New York: Harcourt, Brace and Jovanovich, 1979.

SYNOPSIS:

This volume is classified as children's poetry in the Library of Congress Cataloguing System. It contains a collection of twenty-two poems about horses. However, most of the poems are not suitable for primary children. The illustrations are done with pencil sketches of horses on a light beige paper.

The following poems might be suitable for a second grade class.

The Grey Horse, page 26
by James Reeves

White Horses, page 29
by Eleanor Farjeon

The vocabulary might be discussed previous to reading the poem. Some of the words that students might have difficulty with are: dapple grey, meadow, hedge, stray, morn and dawn.

POETRY

TITLE: Hughes, Langston. Black misery. New York: Paul S. Erilsson, Inc., 1969.

SYNOPSIS:

This volume is about children growing up--black children. It has humor, satire, but some down-to-earth truism of life. The print is large white type on black background making it extremely striking. The illustrations are black and white.

Each page starts with "Misery is . . .". The first page states:

> "Misery is when you heard
> on the radio that the neighborhood
> you live in is a slum but
> you always thought it was home."

Before reading the collection, discuss the word "misery" and what it might mean to each child. The whole book should be read at one time and the illustrations shown as each page is read. It is a suitable volume that could be read during February, Black History Month.

POETRY

TITLE: Jacobs, Leland B. and Nohelty, Sally. Poetry for young scientists. New York: Holt, Rinehart and Winston, Inc., 1964.

SYNOPSIS:

The poems that have been compiled in this small volume relate to science--weather, seasons and animals. They are short, simple verse suitable for the primary child interested in nature. The pictures go hand-in-hand with the subject on each page. Part of a sample poem is:

> ". . . It makes things look cloudy and
> ghostly and queer.
>
> It's fog."

* * * * * *

TITLE: McEwen, Catherine Schaefer. Away we go! New York: Thomas Y. Crowell Co., 1956.

SYNOPSIS:

This volume is divided into the following parts:

Me and Mine
The Outside World
Nature and the Seasons
Living Creatures
Special Days
Widening Horizons

There are few small illustrations done in pen and ink in the book. They are not suitable for class showing. The poems are short and have a limited vocabulary. Several of them can be read at one seating and can easily be chosen from the chapter headings.

POETRY

TITLE: Millay, Edna St. Vincent. Poems. New York: Harper and Row, Publishers, 1951.

SYNOPSIS:

There are a few small pen and ink illustrations in this volume. Even though these poems were selected for young readers, most are too difficult for the primary grades because of their advanced vocabulary. However, the following poems could be used successfully:

Travel, page 45

The Little Ghost, page 58

The Bean-Stalk, page 74

POETRY

TITLE: Minarik, Else Homelund. The winds that come from far away and other poems. New York: Harper and Row, Publishers, 1964.

SYNOPSIS:

This is a thin volume of poetry that can be read over a period of two or three days. The subject matter is about nature. The illustrations are done in pencil, very detailed. There are no titles assigned to the various poems. A sample of its style is:

"Robin and chickadees
keep no clocks:
are told no bedtimes
by loud tick-tocks.

But hushed to sleep
and wakened together
by sunset and sunup
the wind and the weather."

POETRY

TITLE: Ness, Evaline. (Selected and illustrated by) Amelia mixed the mustard and other poems. New York: Charles Scribner's Sons, 1975.

SYNOPSIS:

There are twenty funny poignant, proud poems about girls in this volume. They tell of girls in all sizes, shapes and ages. Some of the words in the poems that are read could be changed so that they refer to boys, as well.

Most of these poems are suitable for upper grades. However, the following two might be enjoyed by second and third-grade students.

Amelia Mixed the Mustard, page 9
by: A.E. Housman

Eat-it-all Elaine, page 10
by: Kaye Starbird

POETRY

TITLE: Nohelty, Sally. Eleven and three are poetry. New York: Holt, Rinehart and Winston, Inc., 1964.

SYNOPSIS:

This is a collection of some humorous verses that can be read through in one sitting. The illustrations are humorous, too. They are colorful and delightful. One poem, author unknown, goes as follows:

"Intery, mintery, cutter-corn,
Apple seed and apple thorn;
Wire, brier, limber-lock,
Five geese in a flock.

Two go east,
Two go west,
And one goes over the cuckoo's nest."

POETRY

TITLE: Prelutsky, Jack. The new kid on the block. New York: Greenwillow Books, 1984.

SYNOPSIS:

This is a collection of humorous poems written with a rhythmic style. The poems are highly imaginative and children can readily identify with them. The volume can be picked up at any time and opened to any page and read at a moment's notice.

Some of the suggested poems that should be read are:

The new kid on the block, page 7
Alligators are unfriendly, page 14
Homework, page 54
My dog is an ugly dog, page 62
Today is boring, page 96

POETRY

TITLE: Roche, P.K. (selected by) Jump all the morning. (A child's day in verse). New York: Viking Press, 1984.

SYNOPSIS:

The illustrations depict various stuffed animals. The pictures are done in pen and ink with a watercolor wash. This is a thin collection of children's verses. It contains some very old ones, such as Pat-a-cake, pat-a-cake; One, two, buckle my shoe. Some are taken from Mother Goose collections.

The reading of these short poems could be done in two sessions. They can be repeated at a later date. Students' requests should be honored.

* * * * * *

TITLE: Rossetti, Christina G. Sing-Song. A nursery rhyme book for children. New York: The MacMillan Co., 1966.

SYNOPSIS:

This thin volume contains some of the more popular selections by Christina Rossetti that are suitable for primary children. It contains her famous An Alphabet on page 49. Another poem that plays on the meanings of words would be easily understood by youngsters. The poem is:

> "A pin has a head, but has no hair;
> A clock has a face, but no mouth there; . . ."

on page 45.

POETRY

TITLE: Stevenson, Robert Louise. *A child's garden of verses*. New York: Franklin Watts, Inc., 1966.

SYNOPSIS:

This volume contains some of the best loved poems of the English language since they were first published in 1885. They tell of dreams of adventure, play, joys and sorrows of an imaginative childhood. The vivid, colorful illustrations range from animals to kings. The illustrations are very modern in thought and technique.

Happy Thought

The world is so full of a number of things
I'm sure we should all be as happy as kings.

Any number of poems from this volume could be read. However, the following is a suggested list for each grade level:

GRADE:	KINDERGARTEN	*Auntie's Skirts*, page 12 *Time to Rise*, page 46 *Rain*, page 67
GRADE:	ONE	*The Cow*, page 32 *Looking Forward*, page 66 *Singing*, page 74
GRADE:	TWO	*The Swing*, page 17 *My Bed is a Boat*, page 22 *The Wind*, page 49 *Bed in Summer*, pages 92-93
GRADE:	THREE	*My Shadow*, page 8 *The Land of Storybooks*, page 90

POETRY

TITLE: Silverstein, Shel. Where the sidewalk ends. New York: Harper and Row, 1974.

SYNOPSIS:

The poems in the volumes of Shel Silverstein are extremely humorous. They cover all kinds of subjects. A copy of each volume should be on all third-grade teacher's desks to be read at a moment's notice, to cheer up a tired or bored class. However, some care should be chosen as to which poem is read to the group. Some of the English usage and references to religion are inappropriate in a public school.

Ickle Me, page 16
Pancake?, page 34
Smart, page 35
Hector, the Collector, page 46
For Sale, page 52
Sick, page 58
Unicorn, page 76
What's in the Sack?, page 111
Eighteen Flavors, page 116
What a Day, page 118

POETRY

TITLE: Silverstein, Shel. A light in the attic. New York: Harper and Row, 1981.

SYNOPSIS:

This is a collection of humorous poems and drawings. Not all of them are suitable for the primary grades. The following poems have been selected for reading to young children.

How Many, How Much, page 8
Homework, page 10
How Not to Have to Dry the Dishes, page 12
Rock 'n' Roll Band, page 24
Messy Room, page 35
Homework Machine, page 56
Eight Balloons, page 58
Whatif, page 90
Zebra Questions, page 123
Dog's Day, page 146
Kidnapped, page 159

* * * * * *

TITLE: Winter, Jeanette. Hush little baby. (from a traditional lullaby). New York: Pantheon Books, 1984.

SYNOPSIS:

The illustrations are all in subdued color and printed in large type. Each line of the poem is framed and the picture closely adheres to each line.

A discussion might follow the reading using the question . . . "What else could father buy his baby?"

FABLES AND ACTIVITIES

GRADE: THREE

FABLES

TITLE: Brown, Marcia, illustrator. Once a mouse . . . (from ancient India). New York: Charles Scribner's Sons, 1961.

SYNOPSIS:

This book received the Caldecott Award in 1962. It is a delight to see the changes taking place in Marcia Brown's picturing of the story. The art media used were woodcuts with some color--mainly red. They are simple, yet extremely bold and stylized. With a few lines, the pictures add dynamic force to the story.

The story is about an arrogant tiger who puts on "airs". An old hermit, a true magician, who originally turned a mouse to a cat, then a dog and finally into a proud tiger, quickly changes the tiger back to a mouse for his boastings.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#4 The student will recognize that fables tell a brief story with a moral lesson.

#5 The student will act out a fable.

PROCEDURES:

1. Read the story and show the pictures.

2. Discuss with the students the following questions:

   a- How did the mouse's personality change when he was changed to a cat? a dog? a tiger?
   b- What does "peacocked around the forest" mean?
   c- What is the less that is being stated in this fable? (price of self; boastfulness)
   d- Do you know of people who are extremely boastful? Did anything happen to them?
   e- How does this story relate to your life?

3. Read the story again and have various students act out the characters as the story is read.

FABLES

TITLE: Lionni, Leo. Swimmy. New York: Pantheon Books, 1963.

SYNOPSIS:

This book was selected as a Caldecott Honor Book in 1964. The illustrations are done in several media--finger-paints, watercolors, cut-outs and linoleum prints. Extremely vivid colors are used to represent the ocean and life in the ocean.

A small fish, Swimmy, outsmarts the larger fish through cooperative methods of all small fish joining together to combat the enemy--the large fish. The small fish learn to swim together so that they look like a large fish. Unity and cooperation can accomplish many goals that singularly might appear impossible.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#1 The student will draw a fish.

#4 The student will recognize that fables tell a brief story with a moral.

#6 The student will write a short fable.

MATERIALS NEEDED:

12x18 drawing paper, crayons, scissors and stapler.

PROCEDURES:

1. To set the scene for this story, display some seashells. Read story and show pictures.

2. Discuss the following questions with students:

   a- What color was used for Swimmy to show that he was alone?
   b- What are some of the things that Swimmy saw?
   c- What was Swimmy in the "giant fish"?
   d- Why was he important?

3. The students will name some activities or responsibilities that they work together with their families and friends. Did you feel that it was done better together than doing it alone?

4. Discuss the kinds of things that you should do by yourself.

5. Students will write a short paragraph about a situation which required cooperation among several persons.

6. Students will fold their paper in half and draw a fish large enough to occupy most of the paper. They will color it; cut it out double and color the other side. Staple around the edges, stuffing with the scraps. They can be hung around the room.

FABLES

TITLE: Lionni, Leo. Frederick. New York: Random House, Inc., 1967.

SYNOPSIS:

Frederick was a mouse who lived with his relatives near an abandoned granary. Everyone worked hard gathering food for winter except Frederick. He gathered words. When winter did come, Frederick's words did come handy. Frederick was a poet and could liven up imaginations on a cold winter night.

The illustrations are colored cut and torn paper placed together into a beautiful composition. The collages are simple, subtle and imaginative.

The story is written in modern conservational style yet follows the format of a fable. The mice do talk and a lesson is taught. There is a place for everyone in this world. There is a need for laborers as well as poets.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#4 The student will recognize that fables tell a brief story with a moral lesson.

#5 Students will relate moral lessons in fables to real life experiences.

MATERIALS NEEDED:

Scraps of colored construction paper; 12x18 black/or blue background paper, paste

PROCEDURES:

1. Read the story and show illustrations.

2. Discuss the following questions with the students:

   a- Was Frederick working? How?
   b- What did Frederick collect for the winter?
   c- What color did he collect?
   d- How did Frederick explain what he collected?
   e- What was the moral of this fable?
   f- What was Frederick trying to tell you?
   g- How did Frederick describe the seasons in his poem?

3. Have children tear out shapes to represent the mice and Frederick. Tear out shapes for rocks, weeds, and/or grass. Do not use scissors. Paste the shapes into a composition on the 12x18 background to show a scene from the story.

4. The students will make a list of various jobs in the school that are necessary to keep the school operating. (clerks, custodians, etc.)

5. Students can write a fable of their own showing the need for various kinds of workers.

FABLES

TITLE: La Fontaine. The north wind and the sun. New York: Franklin Watts, Inc., 1966.

SYNOPSIS:

There is only one fable in this book. It has large print, large crayons, watercolors and collages are used for illustrations. The tale is told in simple vocabulary and closes with . . .

> "so the sun was able to achieve by warmth and gentleness what the North Wind in all his strength and fury could not do."

ACTIVITIES

GRADE: THREE

PROCEDURES:

1. Read the fable and show the illustrations.
2. Discuss the following questions:
   a- How can you relate the idea in this fable to your life?
   b- to school situations?
   c- to home situations?
3. Have the students write a short paragraph detailing how the sun made people happy.
4. If the movie version is available or the version in Book 3 of The Roberts English Series, discuss how the three versions are alike and how they are different.

FABLES

TITLE: Carle, Eric. Twelve tales from Aesop. New York: Philomel Books, 1980.

SYNOPSIS:

The twelve fables chosen by Eric Carle are retold in a simple manner with modern vocabulary so that children can read or listen and understand them more easily. Mr. Carle has incorporated the moral into the stories by having the animals themselves make comments that show the moral. He also has changed some of the fables somewhat to show modern situations. He has made the grasshopper in the "Grasshopper and the Ants", a fellow who is not really wasting time, but giving pleasure through his fiddling.

Each fable is illustrated with vivid colored collages. Two of the fables that should be read from this volume are:

The Wolf and the Lamb, page 16.
Grasshopper and the Ants, page 28.

ACTIVITIES

GRADE: THREE

OBJECTIVES:

#4, 5, 6, and 7

1. After reading any of the fables, ask the following questions:
    a- What lesson can be learned?
    b- What is the good advice or hidden message in the fable?

FABLES

TITLE: White, Anne Terry. Aesop's Fables. New York, New York: Random House, 1964.

SYNOPSIS:

There are forty fables in this volume rewritten on a third and fourth grade reading level. The moral for each fable is printed at the end of each fable. Some students may want to read the fables for themselves. However, the teacher can choose a number of them to read orally to the class.

The illustrations are scattered throughout the volume. They are engravings printed on an orange-toned paper.

The following fables are a good sampling from this book:

The Fox and Stork, page 3
The Old Lion and the Fox, page 19
The Fox Without a Tail, page 36
The Traveler and the Purse, page 44
The Ant and the Dove, page 49
The Bundle of Sticks, page 62
The Boy and the Nuts, page 63
The Heron, page 68
The Fox and the Goat, page 73
The Wolf and the House Dog, page 75

FABLES

TITLE: Holder, Heidi. Aesop's Fables. New York: Viking Press, 1981.

SYNOPSIS:

Nine fables are illustrated with delicate pictures in this volume. The pictures are extremely detailed. They could be shown to a group. However, the pictures should be examined in detail individually by youngsters after the readings. They will find many unusual details in the pictures.

The lesson or moral is rewritten at the end of each tale. Most of the fables are lesser known ones. The following should be read to third-grade students. Some of the vocabulary should be explained before reading them.

ACTIVITIES

GRADE: THREE

PROCEDURES:

1. Before reading the fable The Dove and the Snake on page 3, discuss the following vocabulary:

    a- preening
    b- stalking
    c- slithered
    d- confusion
    e- inadvertently

2. Before reading the fable A Laden Ass and the Horse, page 10, discuss the following vocabulary:

    a- innumerable
    b- burdens (bundles)
    c- desperate plea
    d- pathetically
    e- valiantly
    f- woe

    (Note: Might paraphrase "ass" to "donkey" or "burro")

3. Before reading the fable The Cock and the Jewel, page 21, discuss the following vocabulary:

    a- dunghill
    b- glistening jewel
    c- excellent luster
    d- delicious barley

4. Ask the students "Which did you like best among these three fables? Why?"

5. Students can write their own fables. What animals could you use to show a lesson learned or taught?

FABLES

TITLE: Cole, Joanna, editor. Best-loved folktales of the world. Garden City, New York: Doubleday and Co., Inc., 1982.

SYNOPSIS:

#154 Anansi and His Visitor, Turtle

This tale has a moral that tells: "If you set out to outsmart another person to your advantage, there is usually someone who can outsmart you."

Anansi wanted to outsmart Turtle by asking him to wash his dusty paws before eating, thereby never getting any food. However, in return when Anansi was hungry and Turtle invited him to his house at the bottom of the river for dinner, Anansi did not eat. Filling his pockets with pebbles so he could stay at the bottom, Anansi was reminded by Turtle that it was impolite to wear a jacket to the dinner table. Of course, as Anansi removed his jacket, he floated to the top of the water and couldn't eat.

ACTIVITIES

GRADE: THREE

PROCEDURES:

1. After reading the tale, discuss the following:
   - a- Are there any lessons that we could learn from this fable in relation to our cafeteria manners and behavior? (For example--you get served even if you are last in line.)

2. Make a list of suggestions on the board as students give them orally about cafeteria manners or behavior. Students will make a poster illustrating their suggestion using Anansi as the "spoke-person."

3. There are other Anansi tales in this volume as well in Ashanti Folktales, illustrated by Gerald McDermott (New York: Holt, Rinehart and Winston, Inc., 1976).

   Anansi is pictured usually as a vain and foolish spider who is constantly getting into trouble. Fortunately, he has six sons who are very wise and talented and rescue their father.

4. Students can make Anansi's family by drawing his sons, grandchildren, nieces and nephews and giving them a name according to their talents or work. (For example, Cushion, one of his sons, etc.)

5. Students can write "What if . . ." stories such as "What if Anansi met Cinderella, etc. . . ."

6. Students can make Anansi and his family by stuffing the fingertips of old gloves and adding black felt and yarn for legs or arms. They can be hung around the room.

FABLES

TITLE: Spriggs, Ruth, editor. The fables of Aesop. Chicago: Rand McNally & Co., 1975.

SYNOPSIS:

This volume contains 143 fables of Aesops written in a modern vocabulary. The book is profusely illustrated with color paintings and line drawings. The moral of each fable is given in modern format at the end of the fables. The following is highly recommended for reading to third-grade students:

The Fox and the Grapes, page 24
The Sick Lion, page 30
The Country Maid and the Milk Pail, page 34
The Mice in Council, page 46
The Man and his Two Daughters, page 61
The Mole and His Mother, page 73
The Candle, page 97
How the Turtle Got Its Shell, page 104
The Wolf in Sheep's Clothing, page 110

ACTIVITIES

GRADE: THREE

PROCEDURES:

1. After reading the fables ask the students which one they liked the best. They will rewrite it in their own words.

2. Students can write their own fable that shows a lesson learned by another animal. (For example, why is the donkey considered stubborn; why the rabbit has a short tail; why a dog wags its tail, etc.)

FABLES

TITLE: Kent, Jack. More fables of Aesop. New York: Parents' Magazine Press, 1974.

SYNOPSIS:

There are fourteen fables in this small volume. Jack Kent has given the stories a new dimension with humor and fun with his cartoons. The vocabulary has been simplified down to the barest essentials and morals are given in easy to understand form. Several of the lesser known fables, which students will enjoy, are:

The Man and the Satyr, page 12
The Crow and the Pitcher, page 24
The Cat and Venus, page 36
The Bear and the Two Travelers, page 42

For further information about Jack Kent, an article appears in Give me a Clue, Grade Two, Ginn Reading Program.

ACTIVITIES

GRADE: THREE

MATERIALS:

12x18 newsprint folded into eighths for a cartoon strip; crayons, markers

PROCEDURES:

1. After reading and discussing the above fables, students will create their own cartoon strip resembling a fable that tells or teaches a moral or lesson.

FABLES

TITLE: . . . The hare and the tortoise. Pictures by Paul Galdone. New York: Whittlesey House: McGraw-Hill Book Co., Inc., 1962.

SYNOPSIS:

This is the most famous of Aesop's fables contained in one book. It is illustrated with large pencil sketches of various animals who were interested in the race between the hare and the tortoise. Each animal is detailed with human characteristics. A few touches of color have been added to several of the drawings to give the pictures a vivid touch. Students will enjoy the emotions shown by the animals as the tale unfolds.

ACTIVITIES

GRADE: THREE

PROCEDURES:

1. After reading the story discuss the following:
    - a- How can you relate the moral of this story to your everyday school life?
    - b- Give some examples where being steady has given you a reward.
2. What responsibilities do you have at home that could show that you are "steady"?

FABLES

TITLE: Daniels, Guy, translator. Fifteen fables of Krylov. New York: The Macmillan Co., 1965.

SYNOPSIS:

The works of Ivan Andreevich Krylov are little known in this country. With this translation of some of his Russian fables, American children and adults can feel the music and humor of the verses. Even though they were written over a hundred years ago, the donkeys, foxes, monkeys, nightingales and other animals can be related to modern man's farces. However, some of the vocabulary might be difficult for the primary grades, so care should be chosen when selecting the fable.

ACTIVITIES

GRADE: THREE

PROCEDURES:

1. Before reading Quartet, page 1, discuss the following vocabulary:

    a- impish little monkey
    b- judicious donkey
    c- bruin
    d- consultation

2. Discuss the fable after reading, since no moral is stated at the end. Who tells the moral or lesson in this fable? What is the moral or lesson?

3. Before reading The Peasant and the Sheep, page 31, discuss the following vocabulary:

   a- heinous crime
   b- evidence
   c- committing larceny
   d- chicken coop
   e- desisted
   f- devouring

4. Discuss the fable after reading. What was the moral or lesson taught?

FABLES

TITLE: McFarland, John. The exploding frog and other fables from Aesop. Boston: Little, Brown & Co., 1981.

SYNOPSIS:

The morals or lessons in these fables are not stated explicitly. The fables must be examined and discussed more closely than others. Some of the illustrations can be shown to a class group; some cannot be shown for they are too small. They are all drawn in a child-like manner, outlined and color added.

The following fables can be read:

Monkey and the Camel, page 2
Distinguished Ancestors, page 30
The Man and the Satyr, page 43
The Exploding Frog, page 50

ACTIVITIES

GRADE: THREE

MATERIALS:

9x12 white drawing paper; crayons, markers

PROCEDURES:

1. After readings and discussion of the morals in the fables, students may draw their own ancestors or portraits of the animals in the fables.
2. Students may write a comparison between The Man and the Satyr, page 43 of this volume to Jack Kent's version.

FILMS AND ACTIVITIES

(Objectives for second and third grades listed on p. x and xi of introduction)

FILMS

TITLE: A FABLE D.C. FILM # 1-14794

SYNOPSIS:

There is no narration in this film. It features Marcel Marceau who masterfully mimes his way through the story. It is a story about a man who builds a wall around his little bit of paradise. He soon discovers that his paradise has become a prison. The fable suggests that when you lock out your friends and neighbors, sometimes your castle becomes a prison.

ACTIVITIES:

1. Discuss the moral of this fable.
2. Discuss with the students if it is necessary for people to exchange ideas and products. Why?
3. Students will draw the part they liked best and write one sentence about it.

FILMS

TITLE: THE MOLE AND THE UMBRELLA D.C. FILM # 1-06101

SYNOPSIS:

This is an animated film without voice, only music. The Mole finds an umbrella and doesn't know what to do with it. He uses it for various things. The umbrella finally saves his life.

ACTIVITIES:

1. Discuss the various uses that the Mole finds for the umbrella. Can you think of other uses?
2. The students will create a group story telling about one of the following:

    a- The Mole and the Wheel
    b- The Mole and the Peanut Butter Jar
    c- The Mole and the Brown Paper Bag

3. Teacher will write the story on board as it is told and rewrite it on a chart, as a language experience approach.
4. Students may choose one of the topics in #2 and illustrate what the Mole did with the object.

FILMS

TITLE: THE MOLE AND THE HEDGEHOG D.C. FILM # 06099

SYNOPSIS:

A busy and industrious Mole meets Hedgehog, who is only interested in eating and sleeping. Mole tries to get Hedgehog to help him with his digging and other work, but gets no response.

Hedgehog is caught by a laboratory scientist and placed in a cage at a nature school. The good-natured Mole, with the help of a friendly mouse rescues the Hedgehog. In the final episode, the three friends are attacked by a real cat and are saved by the Hedgehog, who rolls himself into a ball around his friends.

ACTIVITIES:

1. Discuss if this tale relates to any other fable that students may know. (The Grasshopper and the Ant)
2. Discuss how each animal helped each other. Was cooperation important in the story?
3. Students may illustrate the part they enjoyed the most and write one sentence about their picture.

FILMS

TITLE: THE MOLE AND THE GREEN STAR D.C. FILM # 1-06102

SYNOPSIS:

This is an animated film with music only. Mole awakes from his winter sleep and finds everyone cleaning house. He cleans his house and finds a brilliant green stone. He feels that he should return it to its proper place in the sky.

ACTIVITIES:

1. Discuss the characters that help the Mole with the green star.
2. Discuss how finally it is returned to its proper place.
3. Discuss how cooperation can get the work done when necessary.
4. Students may draw the animals doing their spring cleaning or helping the Mole.

FILMS

TITLE: THE MOLE AND THE LOLLIPOP D.C. FILM # 06100

SYNOPSIS:

Mole appears out of a hole he just dug under a park bench. He finds that two children have dropped paper wrappings and candy around the bench. Mole picks up the litter and puts it in the trash can. He finds a lollipop. He doesn't know what it is and he tries to use it for various things. Finally, when it begins to rain he tries to lick it and discovers how delicious it is. Some bees get their feet stuck on the lollipop, but the Mole pulls them off. This is an animated film with music only.

ACTIVITIES:

1. Students will retell the film in sequential order.
2. Discuss what kind of "person" the Mole was. How did Mole show his helpfulness?
3. Discuss the moral of this story. Accept logical answers. Write them on board. (Moral: Do the right thing at all times.)
4. Students may make a poster illustrating the moral.

FILMS

TITLE: THE MOUSE TAKES A CHANCE D.C. FILM # 06236

SYNOPSIS:

This is a language development film that provides specific sections during which students respond orally. The theme is that it is often necessary to take chances. It is presented through the dramatic experiences of a mouse who leaves her safe next and ventures into the outdoors in search of food for herself and her young.

This film is divided into three parts. Students listen to the narration during part one, and complete sentences and answer questions during the remaining two sections.

ACTIVITIES:

1. Discuss the following questions with students:
    - a- Why was it necessary for the mouse to take a chance?
    - b- What kinds of chances do people take?
    - c- What chances do you take?
    - d- What chances are necessary to take?

TITLE: HANS IN LUCK D.C. FILM # 1-06403

SYNOPSIS:

After serving his seven-year apprenticeship, Hans receives a big lump of gold. On his way home, he trades the gold for a horse; the horse for a cow; the cow for a pig; the pig for a goose and the goose for a grindstone. Even after the grindstone falls into a well, Hans feels that he is lucky. Finally arriving at home, his mother prepares his favorite meal and Hans concludes that he is the luckiest person in the world.

ACTIVITIES:

1. After each trade, Hans thought he was lucky. Remembering the trades in order, have students explain why Hans thought he was lucky each time.
2. Hans didn't seem to care if he owned anything or not. Ask students to explain if we need to own things to make us happy.
3. Have students explain why Hans felt luckiest of all at the end of the film.
4. Students may draw the characters Hans met on his way home and label them accordingly.

FILMS

TITLE: THE HARE AND THE TORTOISE D.C. FILM # 01028

SYNOPSIS:

This is an imaginative and whimsical animated version of Aesop's most popular fable. The hare in this film asks several animals to race with him before the tortoise accepts his challenge.

ACTIVITIES:

1. Discuss the following questions after showing the movie:

   a- What was most amusing and most surprising in this film?
   b- Why didn't any of the forest animals want to race the hare?
   c- What did the hare do in the race that was foolish?
   d- What did he do that was mean and unfair?
   e- What did the hare dream about when he took his nap?
   f- What was the moral of the story?
   g- Have you ever lost out on something you wanted because you fooled around the way the hare did?

2. There were special musical themes in the film for the hare and the tortoise. Ask students to describe the "hare theme" and the "tortoise theme."

3. Have the children illustrate different scenes from the film. Arrange them in sequential order on the bulletin board.

FILMS

TITLE: HANSEL AND GRETEL D.C. FILM # 01025

SYNOPSIS:

This film is told with appealing puppets that help bring to life the classic fairy tale.

ACTIVITIES:

1. Discuss with the students if Hansel and Gretel could be modern children? Could they do some of the same things that were done in the film?
2. Discuss what kind of magic the witch used.
3. Discuss how the witch's enchantment was broken.
4. Students may illustrate a scene from the film.

FILMS

TITLE: THE NORTH WIND AND THE SUN D.C. FILM # 06240

SYNOPSIS:

There is rivalry between two powerful forces--the north wind and the sun. The north wind loses the contest of having a man take off his coat. The moral of the tale is stated "It is a good idea to consider what we are going to say before expressing it--before boasting."

ACTIVITIES:

1. Discuss the moral of this fable. How important is it in our everyday lives?
2. The students will illustrate the part they liked best and write a sentence describing their picture.

FILMS

TITLE: TALEB AND HIS LAMB # 14645

SYNOPSIS:

As Taleb watches over his father's small flock, one male lamb becomes a special friend. When it is taken to the marketplace to be sold for slaughter, Taleb steals the lamb and runs away into the desert. After four days Taleb's angry father finds him. The story stops for the student to decide when way it should end. Should the father still sell the lamb? Should the father give the lamb to Taleb to begin his own flock?

ACTIVITIES:

1. After showing the movie, discuss these questions:
    - a- Did the lamb have the same meaning to Taleb as your pet means to you?
    - b- Have you ever disobeyed your family because you felt your wishes were more important?
    - c- Which way do you think the story should end?
    - d- How would selling the lamb make Taleb grow wise and strong?
2. Using these questions as a base, students will write a different ending to the story.
    - a- Any other way of ending the story?
    - b- What happened when the lamb grew up to become the ram of Taleb's flock?

FILMS

TITLE: THE GINGERBREAD MAN D.C. FILM # 06308

SYNOPSIS:

This is a folk tale about an incredible, edible hero who boasts how fast he runs. He escapes from the little old couple, cow, horse, pig, the shopkeeper, and the village baker. When he boasts about his speed to the sly fox at the river bank, the cunning of the fox works better in catching a gingerbread man.

ACTIVITIES:

1. After showing the film, discuss the sequence of characters as they appear in the tale.
2. Discuss also the body parts of the fox in sequential order.
3. Students can divide a 12x18 paper into eight parts and draw the order of each character the gingerbread met. Label them accordingly.

FILMS

TITLE: AESOP'S FABLES, PART I D.C. FILM # 1-14623

SYNOPSIS:

This film presents three Aesop's fables. The Fox and the Crow is a story about a crow whose vanity nearly let him be captured by a fox. The Lion and the Mouse is a fable about a mouse who saves the king of the forest from a hunter's trap. The third tale is The Grasshopper and the Ant. The story tells about an industrious ant who stores food for the winter and the grasshopper who leads a lazy summer life and nearly starves when the cold winter arrives.

TITLE: AESOP'S FABLES, PART II D.C. FILM # 1-14624

SYNOPSIS:

This film presents three Aesop fables. The City Mouse and the Country Mouse tells of the visit of the country mouse with the city mouse. The second fable is The Fox and the Grapes and tells about a frustrated fox who could not reach a bunch of grapes. The last fable is entitled Androcles and the Lion. It tells of a Roman slave who befriends a lion. The slave's kindness is later repaid by the lion.

FILMS

TITLE: AESOP'S FABLES, PART III D.C. FILM #1-14625

SYNOPSIS:

The three fables presented in this film are The Boy Who Cried Wolf, The Wind and the Sun, and The Crow and the Pitcher. In the first tale, the shepherd boy learns that telling a lie is disastrous. In the second tale, the wind learns that all the force in the world can't make a person do what he doesn't want to do. In the final fable, a crow learns that he will get what he wants if he never gives up.

ACTIVITIES:

1. Discuss the moral of each fable after the showing. List them on the board. How can each relate to your life?
2. Students will choose one of the fables and illustrate it.
3. Recall each fable and have students go through the scenes in sequential order.

MOTHER GOOSE

EVALUATION SHEETS

MOTHER GOOSE

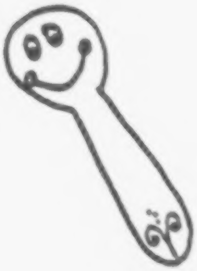
The Cat and the Fiddle

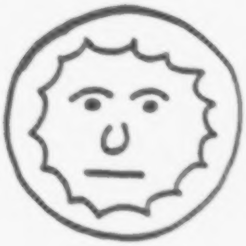
NAME: ______________________________

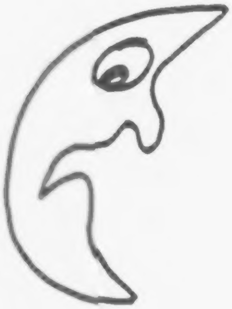
DATE: ______________________________

Draw the cow jumping over the moon.

Circle how you feel about this poem.







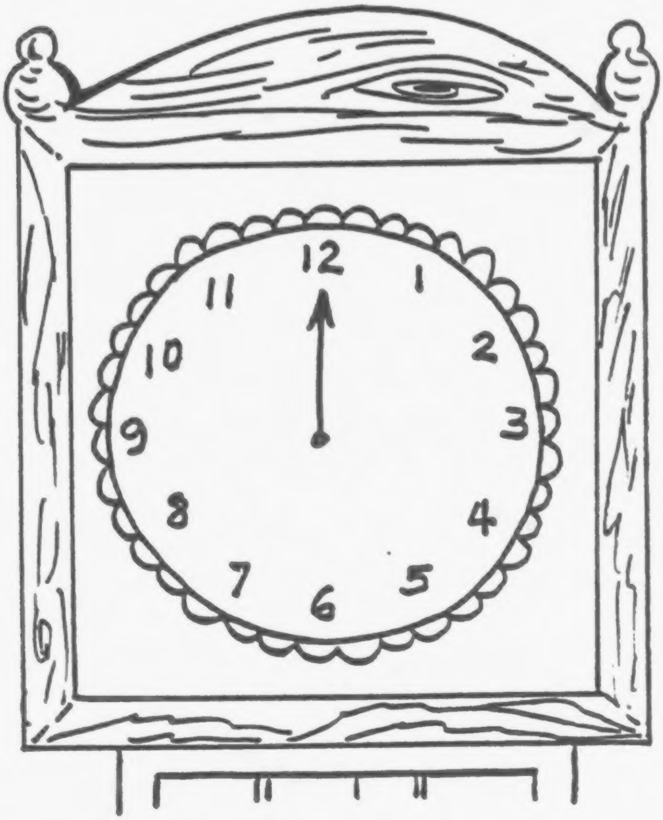
MOTHER GOOSE

Hickory, Dickory, Dock

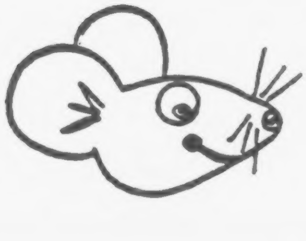
N A M E : ____________________

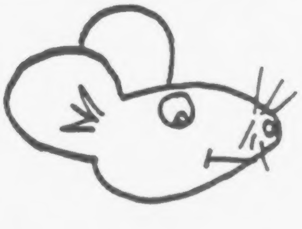
D A T E : ____________________

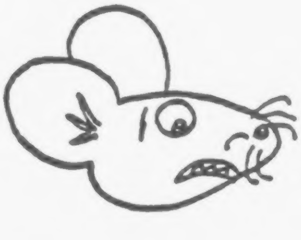
Make the clock strike one.


12
1
2
3
4
5
6
7
8
9
10
11

Circle how you feel about this verse.







MOTHER GOOSE

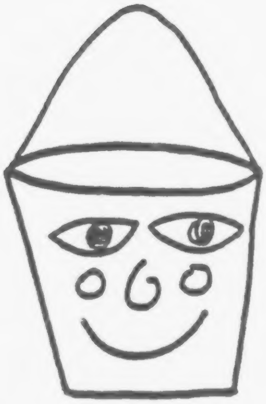
Jack and Jill

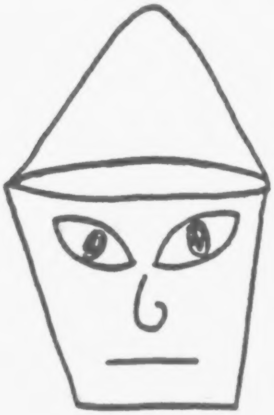
NAME: ______________________________

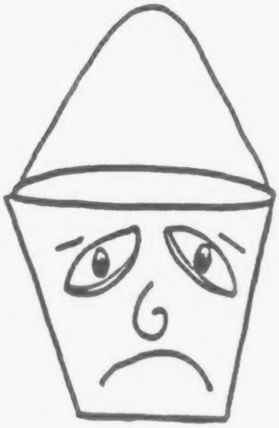
DATE: ______________________________

Draw what happened to Jack when he fell down the hill.

Circle how you feel about this verse.







MOTHER GOOSE

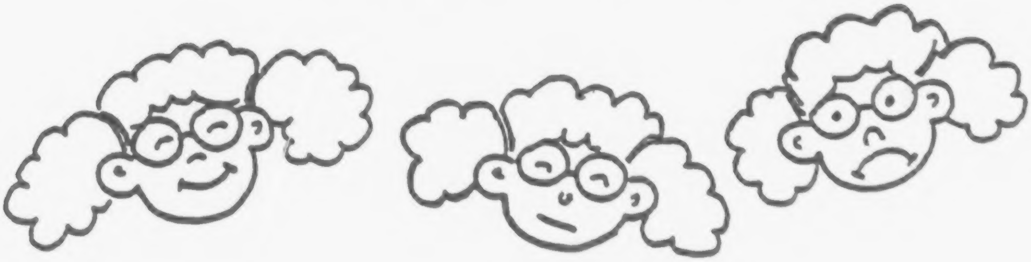
Tommy Snooks and Bessy Brooks

NAME: ______________________________

DATE: ______________________________

Draw what you do on Monday.

Circle how you feel about this verse.



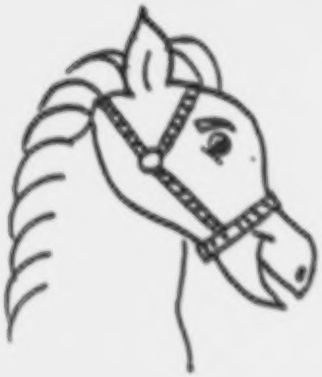
MOTHER GOOSE

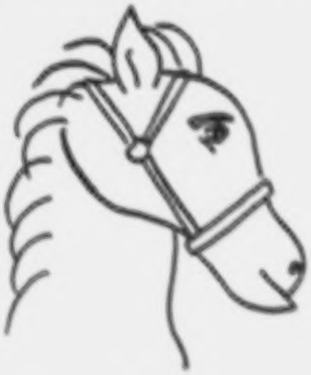
Ride a Cockhorse

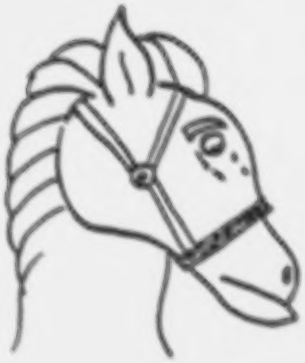
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this verse.







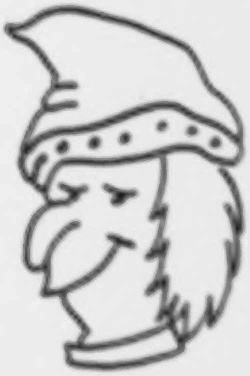
MOTHER GOOSE

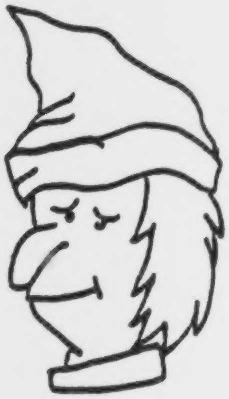
Wee Willie Winkie

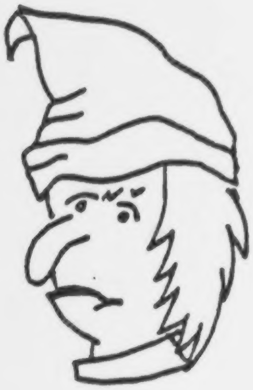
NAME: ____________________

DATE: ____________________

Circle how you feel about this verse.







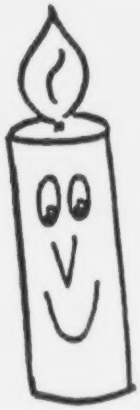
MOTHER GOOSE

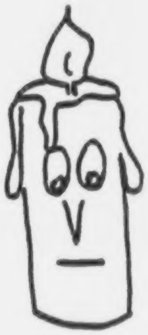
Jack Be Nimble

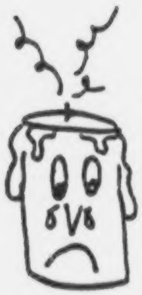
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this verse.







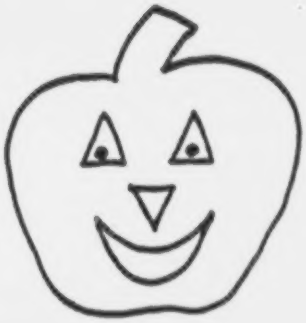
MOTHER GOOSE

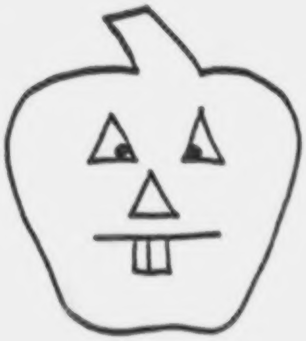
In a Pumpkin Shell

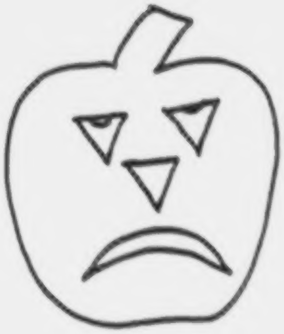
NAME: ______________________________

DATE: ______________________________

Circle how you feel about these poems.







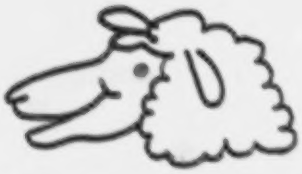
MOTHER GOOSE

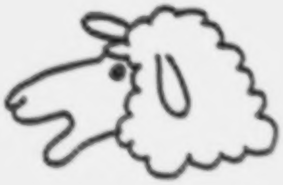
Mary Had a Little Lamb

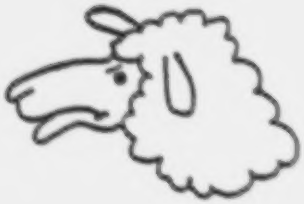
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this verse.







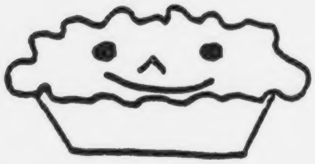
MOTHER GOOSE

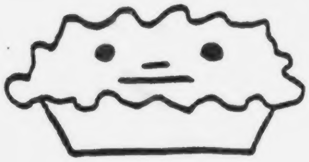
Sing a Song of Sixpence

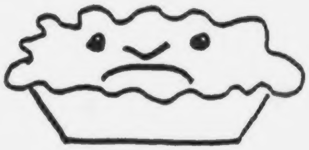
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this verse.





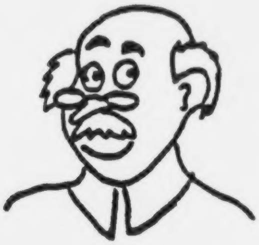


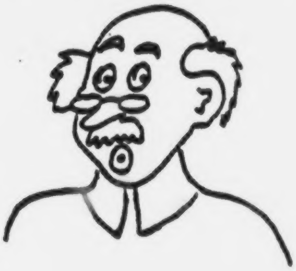
This Old Man

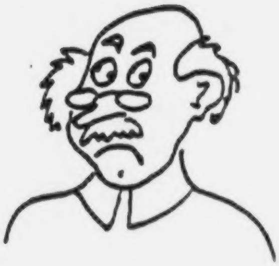
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this verse.







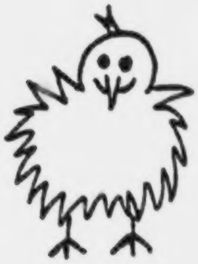
MOTHER GOOSE

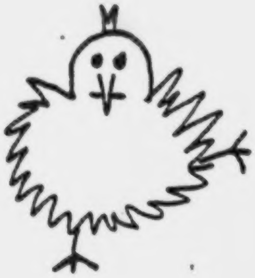
Ten Little Chickadees

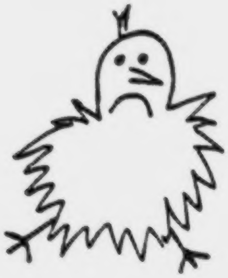
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this verse.





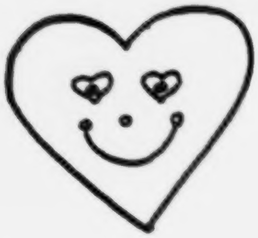


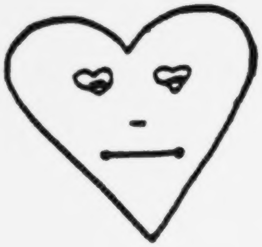
The Queen of Hearts

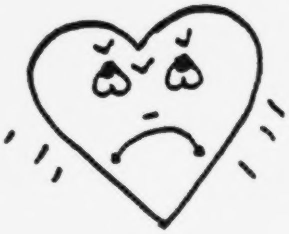
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this verse.







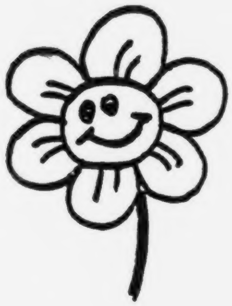
MOTHER GOOSE

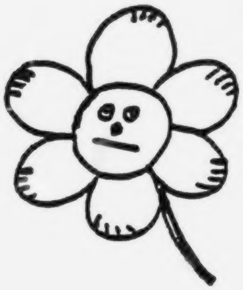
Mulberry Bush

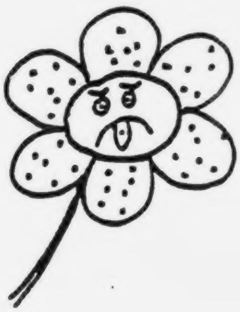
NAME: ____________________

DATE: ____________________

Circle how you feel about this verse.





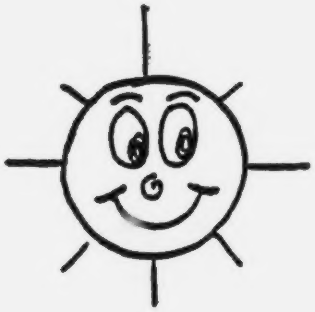


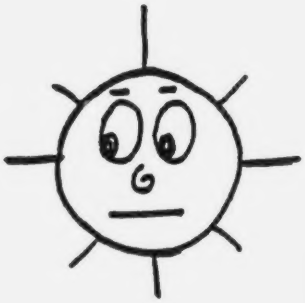
Nursery Friends from France

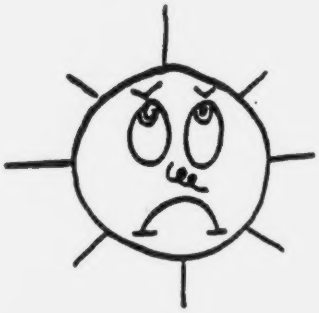
NAME: ______________________________________

DATE: ______________________________________

Circle how you feel about this verse.







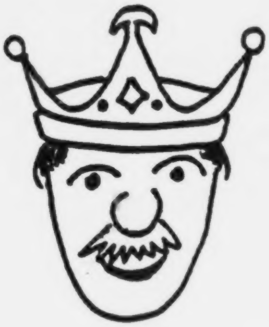
MOTHER GOOSE

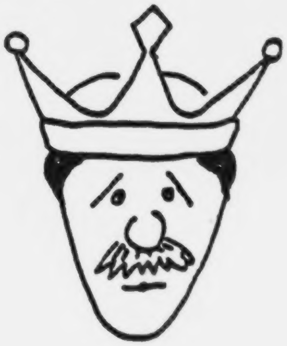
The Tower! On Guard!

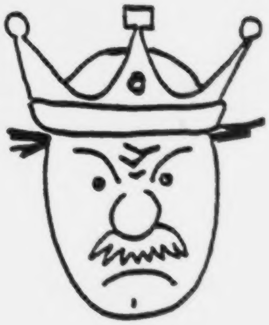
NAME: ____

DATE: ____

Circle how you feel about this play.





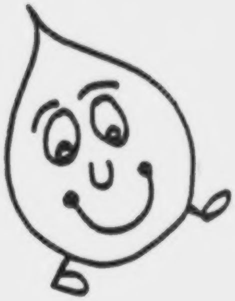


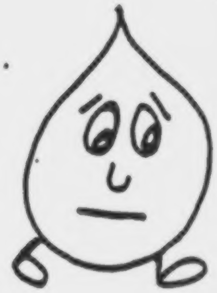
London Bridge

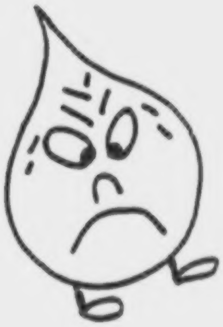
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this poem.







MODERN LITERATURE

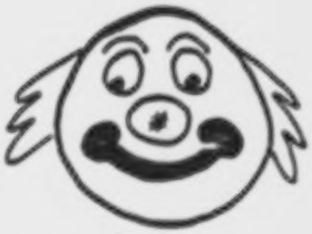
EVALUATION SHEETS

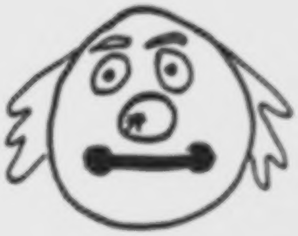
The Chimp and the Clown

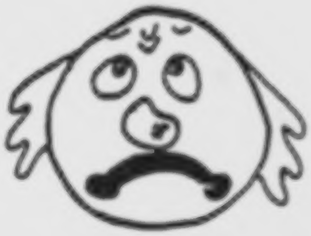
NAME: ______________________________

DATE: ______________________________

Circle how this story made you feel.







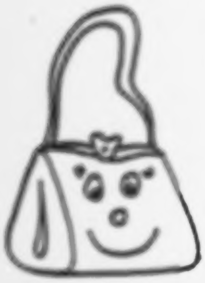
MODERN LITERATURE

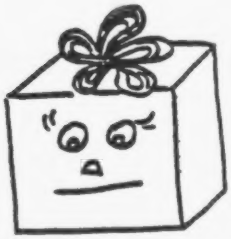
What's Inside?

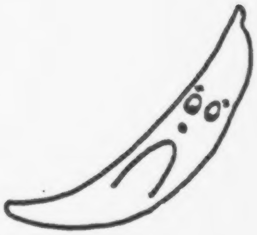
NAME: ______________________________

DATE: ______________________________

Did you like this book?







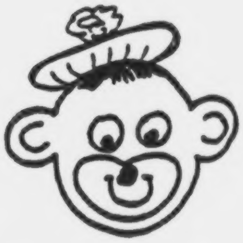
Caps for Sale

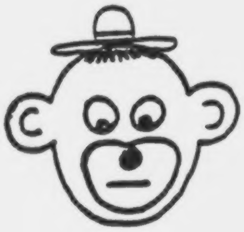
NAME: ______________________________

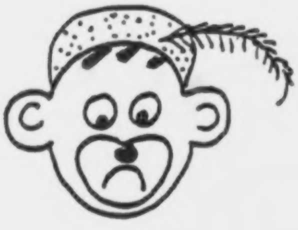
DATE: ______________________________

What kind of hat would you buy and wear?
Draw it.

Circle how you feel about this story.







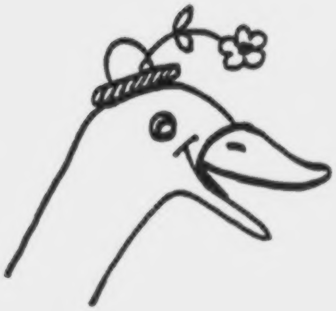
Gertrude the Goose Who Forgot

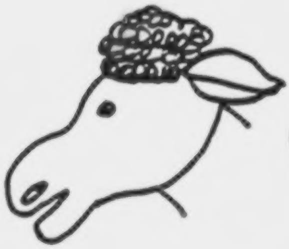
NAME: ______________________________

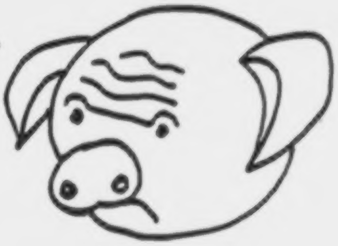
DATE: ______________________________

Draw the things Gertrude forgot.

Circle how you feel about this story.







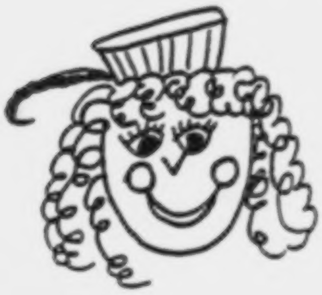
The Maid and the Mouse and the Odd-Shaped House

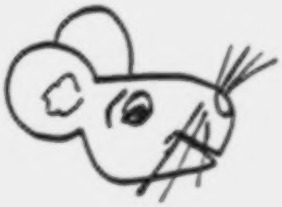
NAME: ____

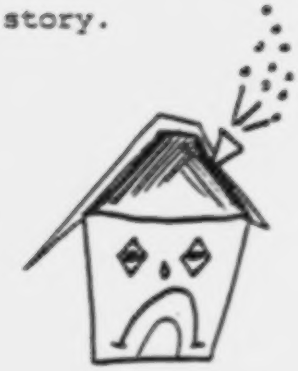
DATE: ____

Draw the odd-shaped house.

Circle how you feel about this story.







MODERN LITERATURE

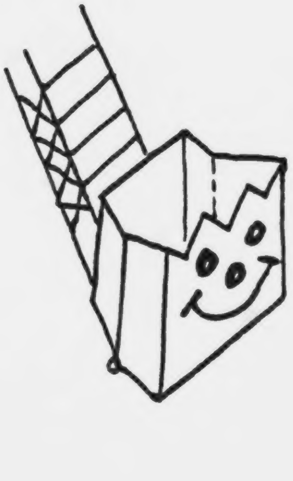
Mike Mulligan and His Steam Shovel

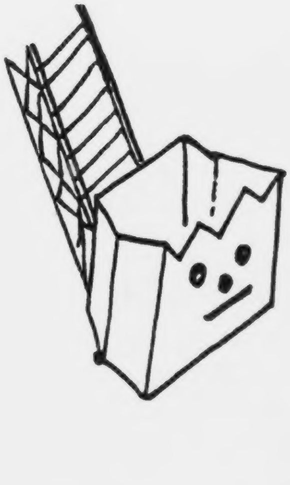
NAME: ______________________________

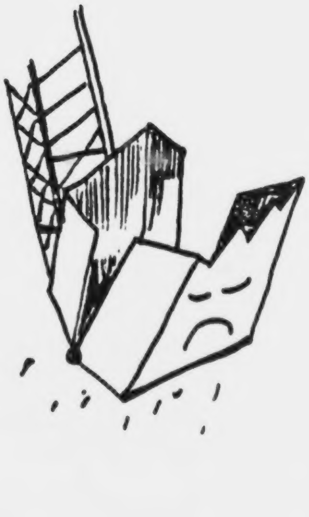
DATE: ______________________________

Draw another job that Mary Anne could have done.

Circle how you feel about this story.







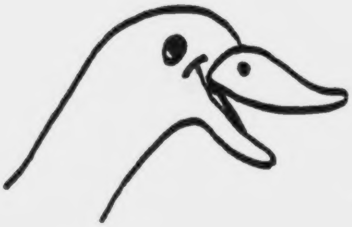
Petunia

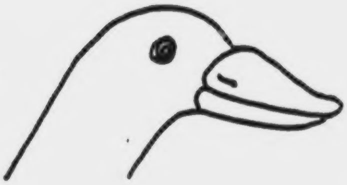
NAME: ______________________________

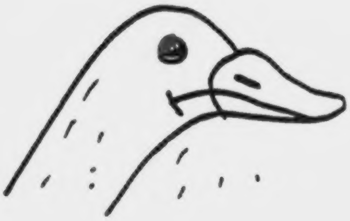
DATE: ______________________________

Draw one of the animals Petunia met.

Circle how you feel about this story.







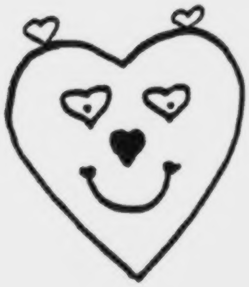
MODERN LITERATURE

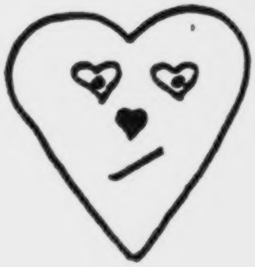
Sparky's Valentine Victory

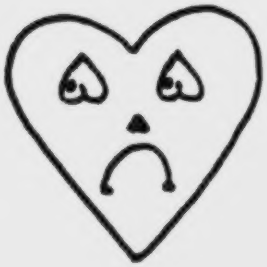
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







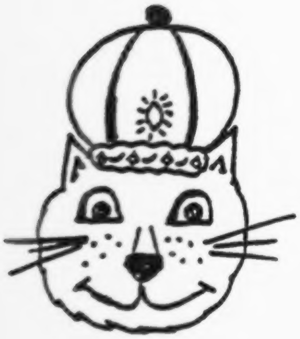
King of the Cats

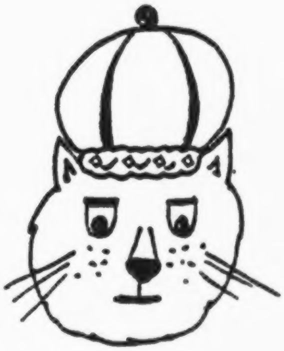
NAME: ______________________________

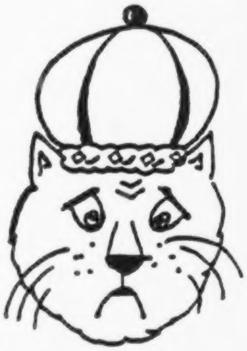
DATE: ______________________________

Describe the "King of Cats."

Circle how you feel about this story.







MODERN LITERATURE

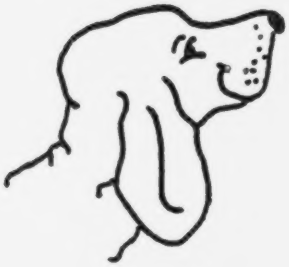
Pretzel

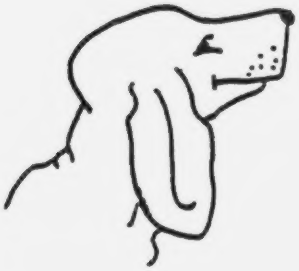
NAME: ______________________________

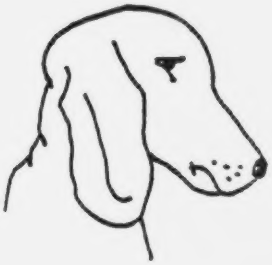
DATE: ______________________________

Draw a picture of Greta.

Circle how you feel about this story.







MODERN LITERATURE

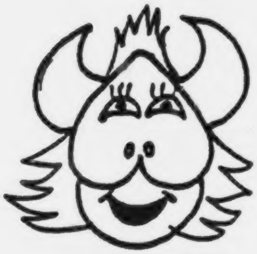
Where the Wild Things Are

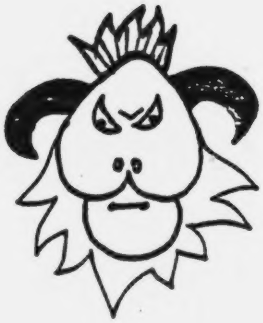
NAME: ______________________________

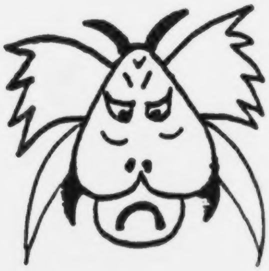
DATE: ______________________________

Draw a "wild thing."

Circle how you feel about this story.







MODERN LITERATURE

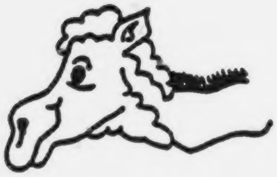
The Camel Who Took a Walk

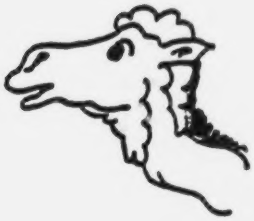
N A M E : ____

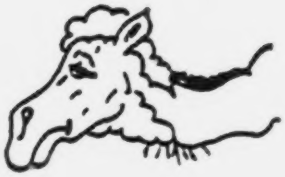
D A T E : ____

Draw one of the animals in the story.

Circle how you feel about this story.







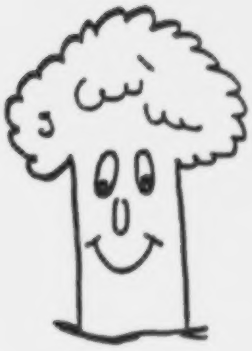
A Tree is Nice

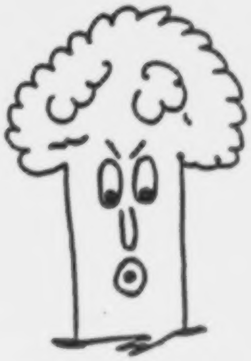
NAME: ____

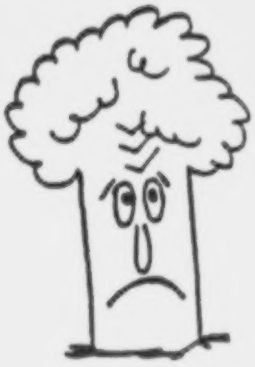
DATE: ____

Draw your favorite tree.

Circle how you feel about this story.







MODERN LITERATURE

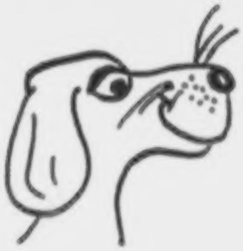
Harry, the Dirty Dog

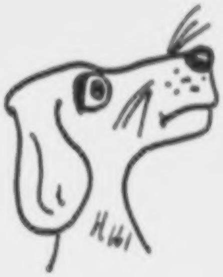
NAME: ______________________________

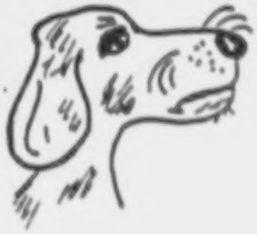
DATE: ______________________________

Draw how Harry looked when he was clean.

Circle how you feel about this story.







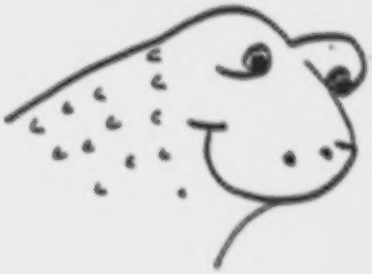
Who's in Rabbit's House

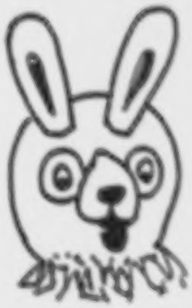
NAME: ______________________________

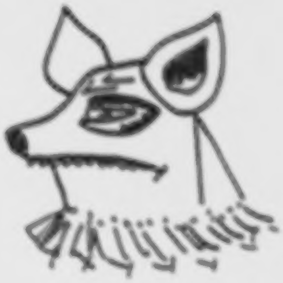
DATE: ______________________________

Draw "The Long One."

Circle how you feel about this story.







MODERN LITERATURE

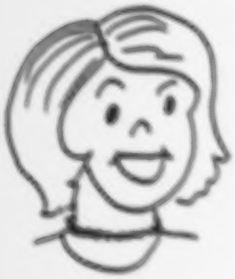
Miss Nelson is Missing

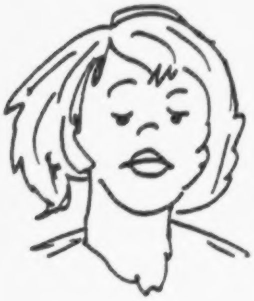
NAME: ____

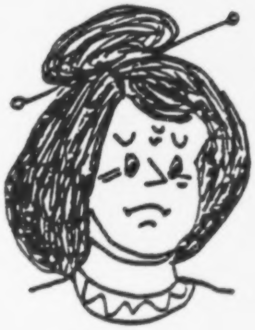
DATE: ____

Draw the "mean" teacher.

Circle how you feel about this story.







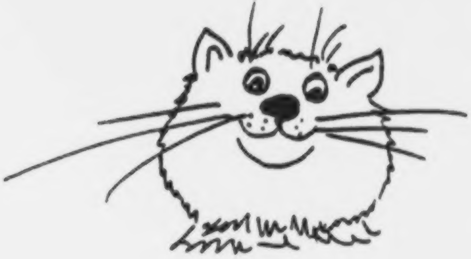
Grandma, Felix and Mustapha Biscuit

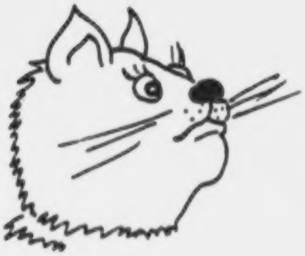
NAME: ______________________________

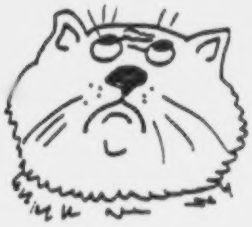
DATE: ______________________________

Draw Long John Silver, the parrot.

Circle how you feel about this story.







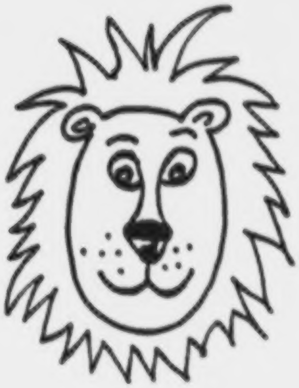
Andy and the Lion

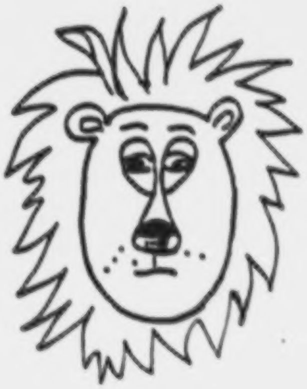
NAME: ______________________________

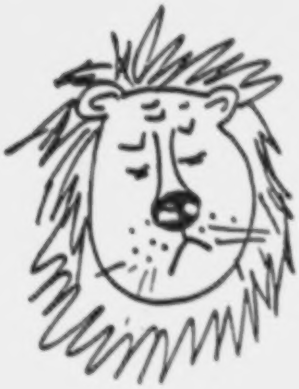
DATE: ______________________________

Draw Andy.

Circle how you feel about this story.







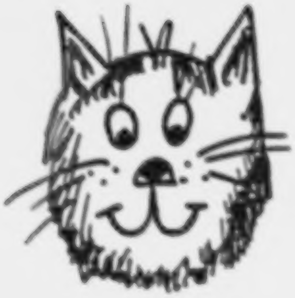
Millions of Cats

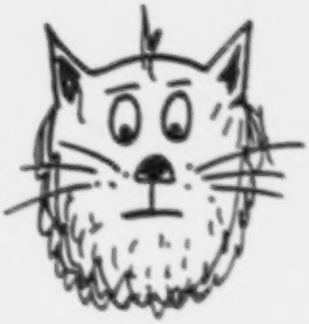
NAME: ______________________________

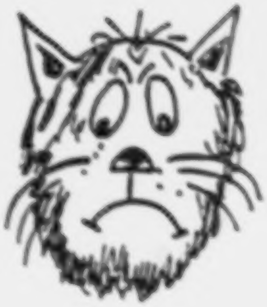
DATE: ______________________________

Draw the old man and his wife.

Circle how you feel about this story.







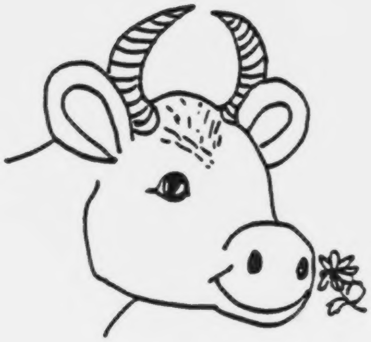
MODERN LITERATURE

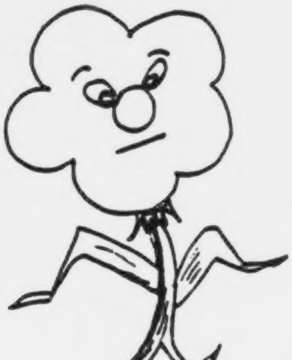
The Story of Ferdinand

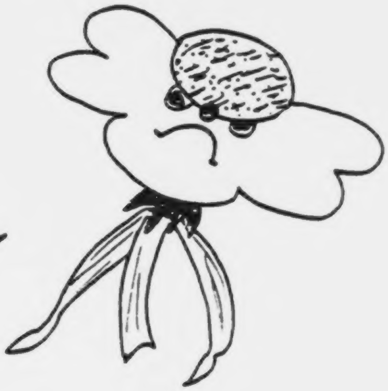
NAME: ____

DATE: ____

Circle how you feel about this story.







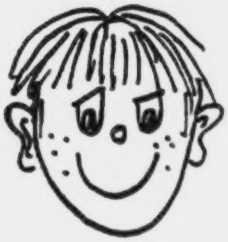
Yelly Kelly

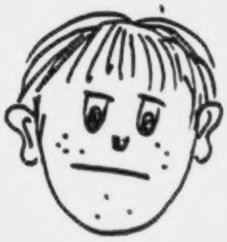
NAME: ______________________________

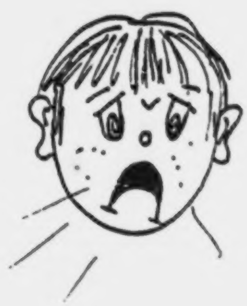
DATE: ______________________________

Draw Kelly's mother.

Circle how you feel about this story.







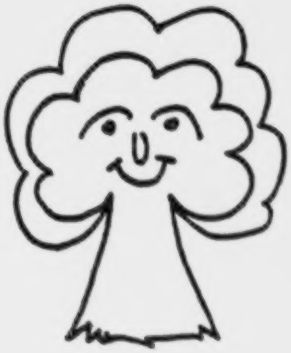
MODERN LITERATURE

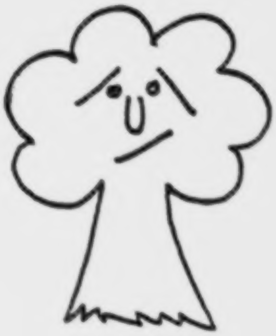
The Giving Tree

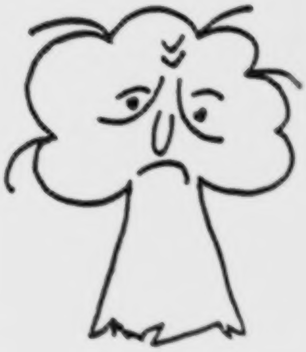
NAME: ____

DATE: ____

Circle how you feel about this story.







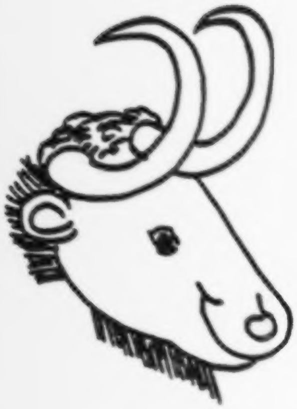
The Famous Blue Gnu of Colonel Kachoo

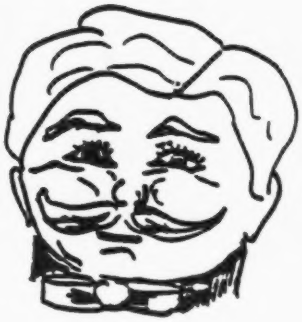
NAME: ______________________________

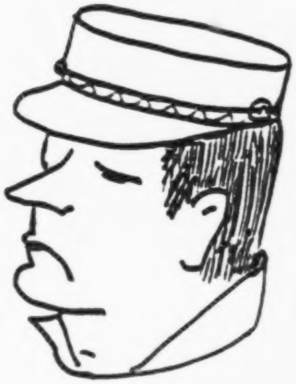
DATE: ______________________________

Draw other animals that are at the zoo.

Circle how you feel about this story.







MODERN LITERATURE

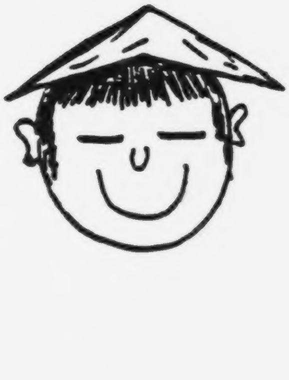
The Crow Boy

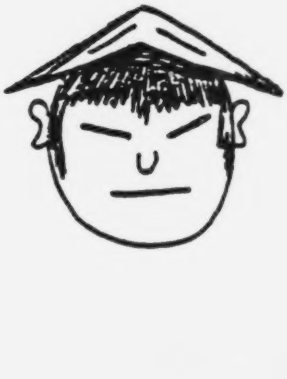
NAME: ______________________________

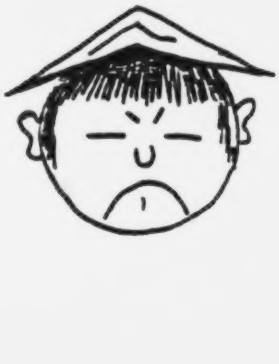
DATE: ______________________________

Draw crows.

Circle how you feel about this story.







TRADITIONAL LITERATURE

EVALUATION SHEETS

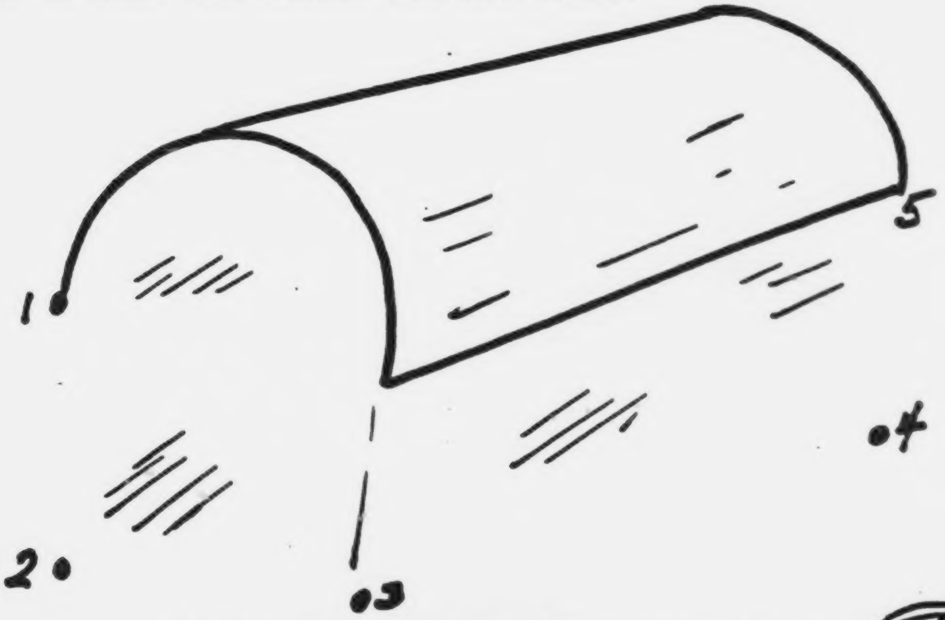
TRADITIONAL LITERATURE

The Little Red Hen

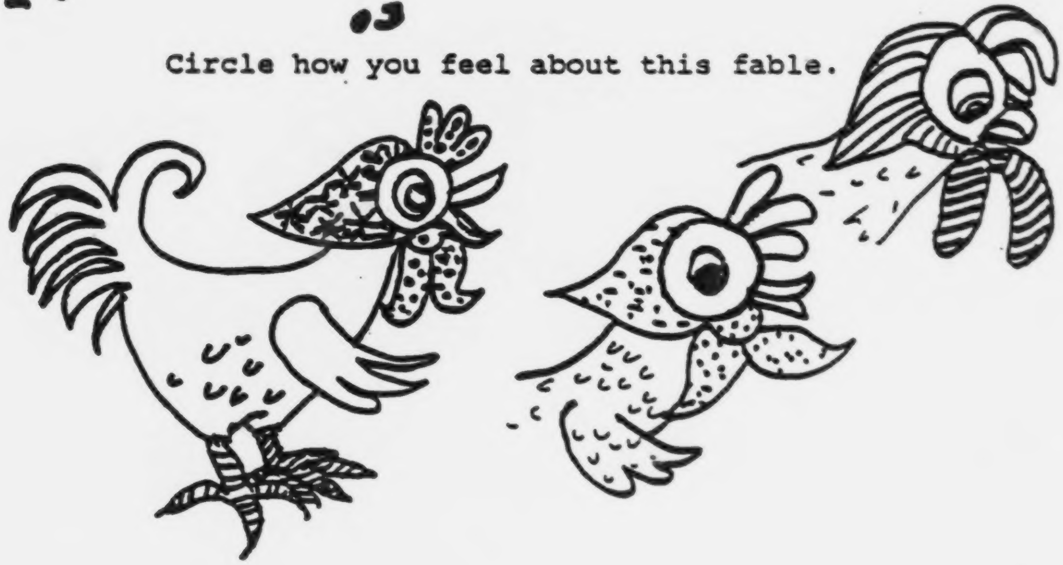
N A M E : ______________________________

D A T E : ______________________________

This is what the Little Red Hen baked.



Circle how you feel about this fable.



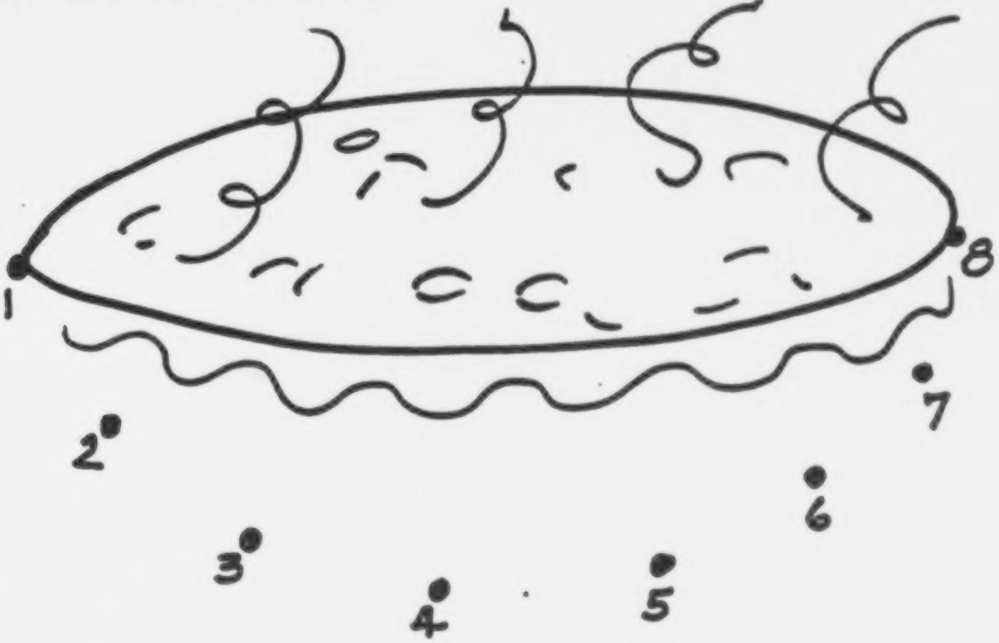
TRADITIONAL LITERATURE

Goldilocks and the Three Bears

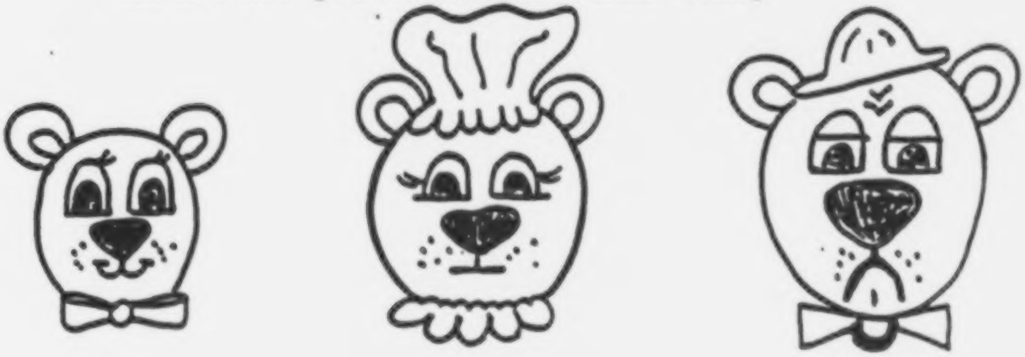
NAME: ______________________________

DATE: ______________________________

This is what the bears ate.



Circle how you feel about this story.

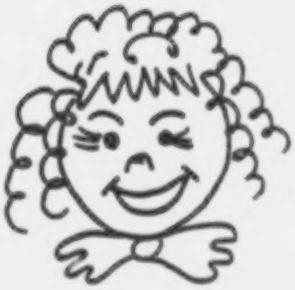


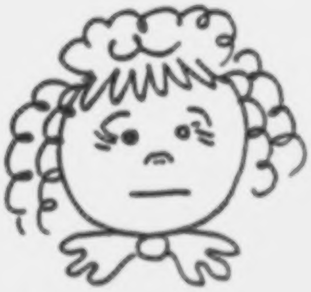
The House that Jack Built

NAME: ______________________

DATE: ______________________

Circle how you feel about this story.





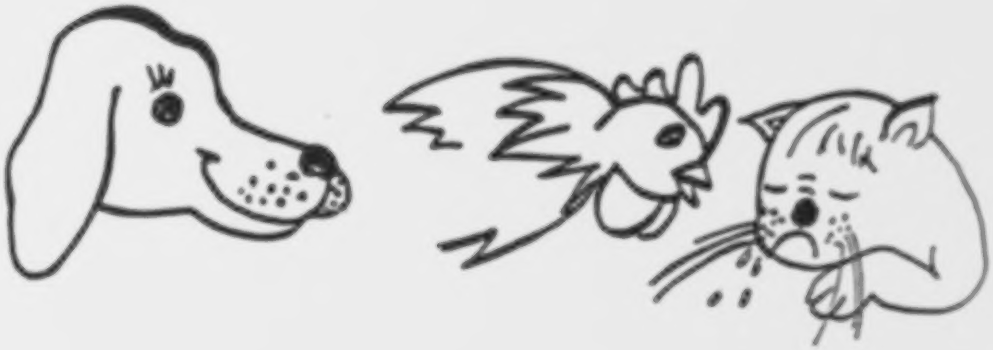
TRADITIONAL LITERATURE

The Bremen-Town Musicians

NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.



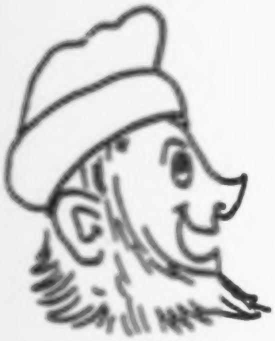
TRADITIONAL LITERATURE

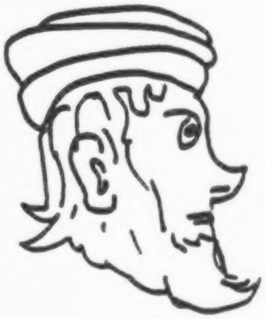
Rumpelstiltskin

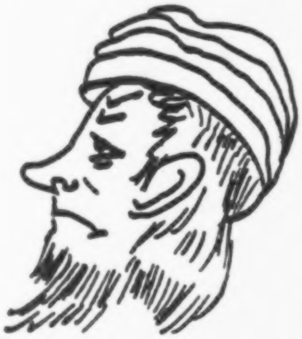
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







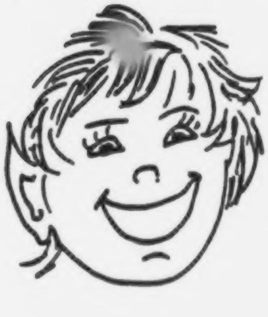
TRADITIONAL LITERATURE

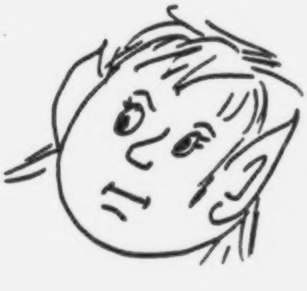
The Shoemaker and the Elves

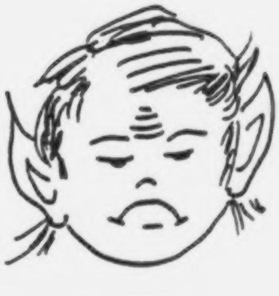
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.





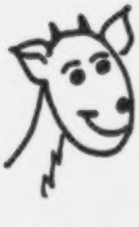


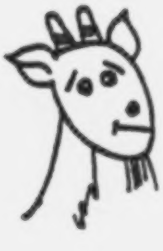
The Three Billy Goats Gruff

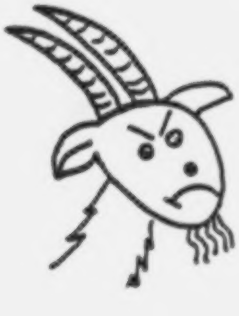
NAME: ____

DATE: ____

Circle how you feel about this story.







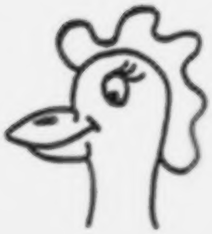
TRADITIONAL LITERATURE

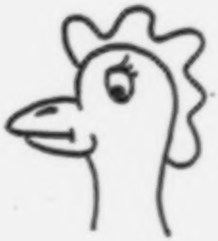
Henny Penny

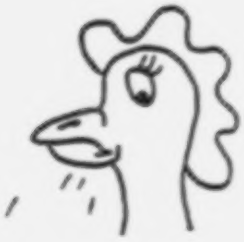
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







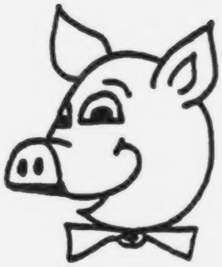
TRADITIONAL LITERATURE

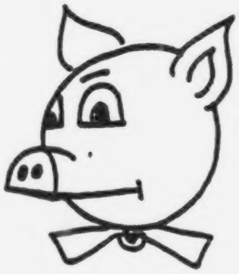
The Amazing Pig

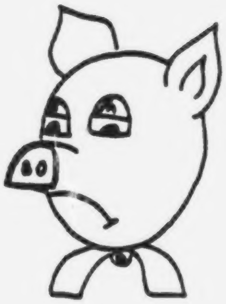
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







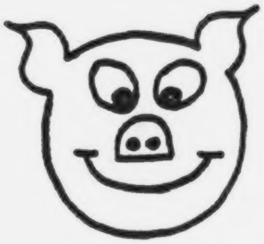
TRADITIONAL LITERATURE

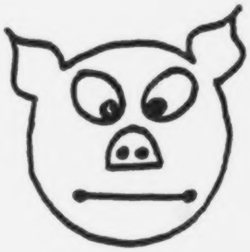
The Three Little Pigs

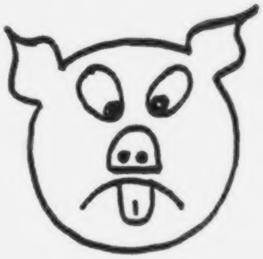
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.





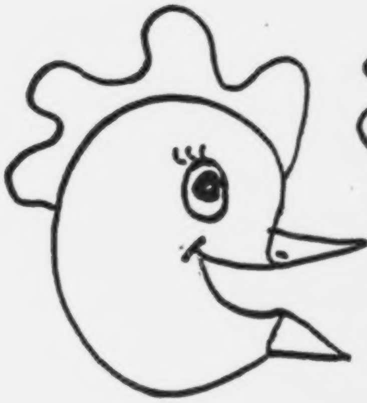


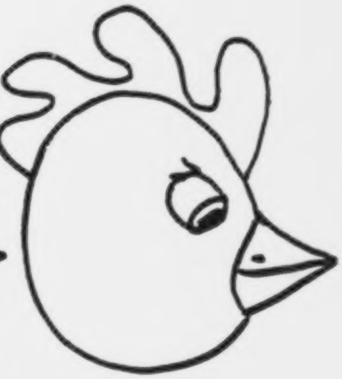
The Little Red Hen

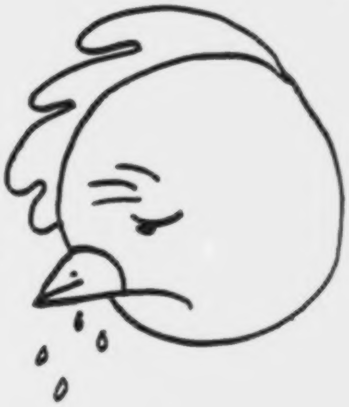
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







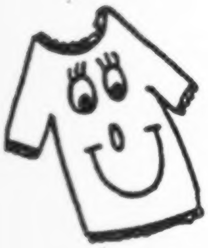
TRADITIONAL LITERATURE

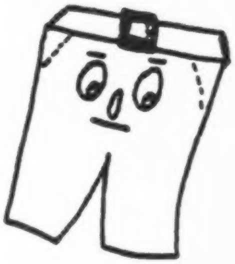
The Emperor's New Clothes

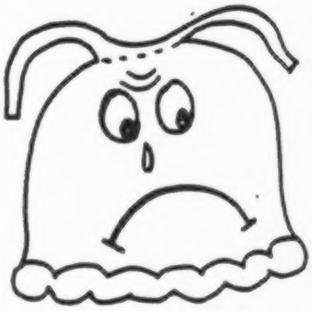
NAME: ____

DATE: ____

Circle how you feel about this story.







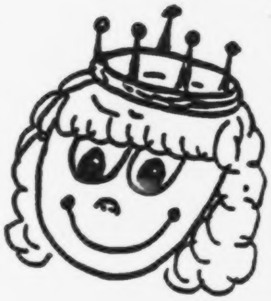
TRADITIONAL LITERATURE

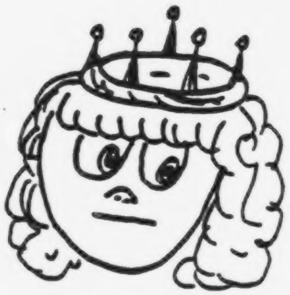
Obedient Jack

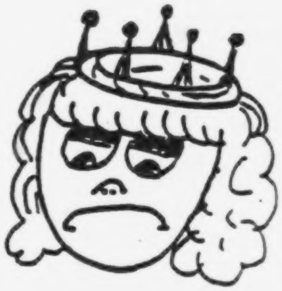
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







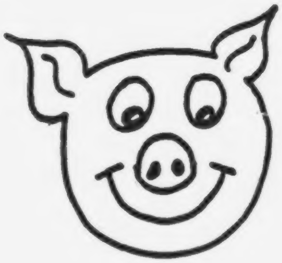
TRADITIONAL LITERATURE

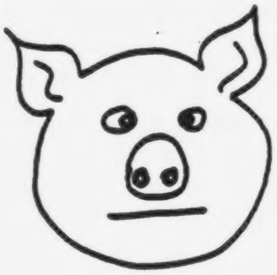
The Three Bears

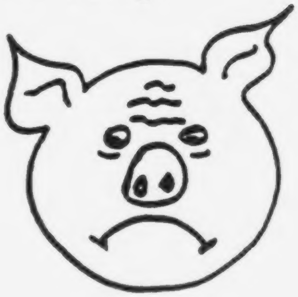
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







TRADITIONAL LITERATURE

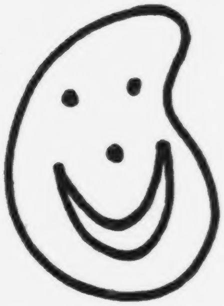
Jack and the Beanstalk

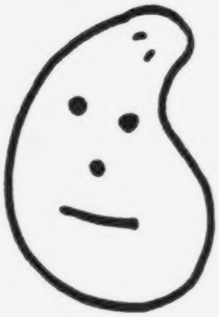
NAME: ____

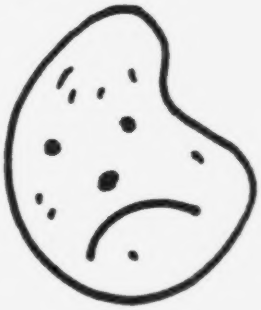
DATE: ____

What did the beanstalk look like?

Circle how you feel about this story.







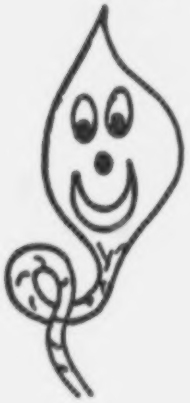
TRADITIONAL LITERATURE

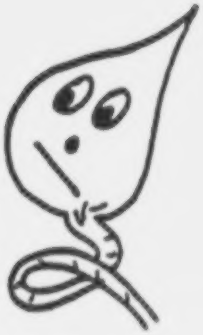
The History of Mother Twaddle and the Marvelous Achievements of Her Son Jack

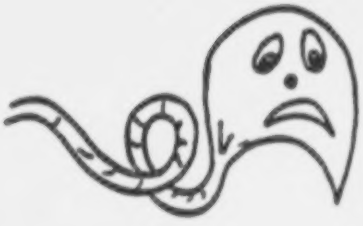
NAME: ____

DATE: ____

Circle how you feel about this story.





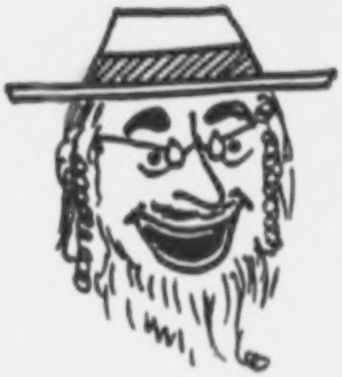


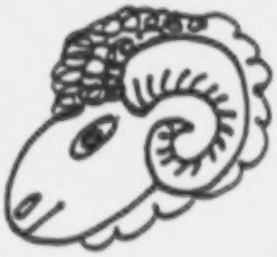
Could Anything Be Worse?

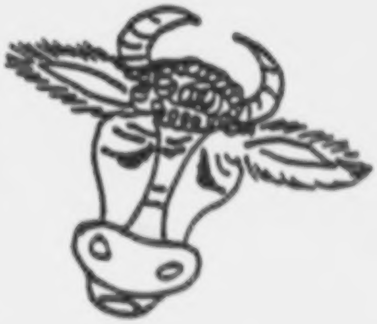
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







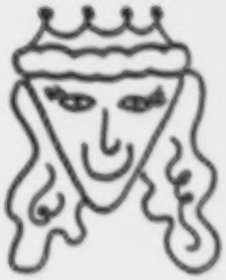
TRADITIONAL LITERATURE

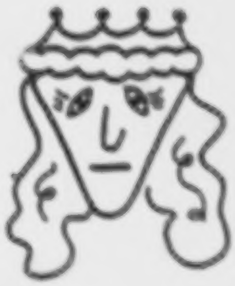
The Princess and the Pea

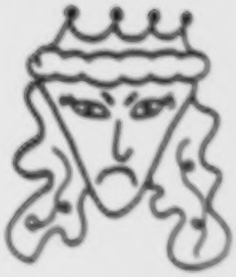
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







TRADITIONAL LITERATURE

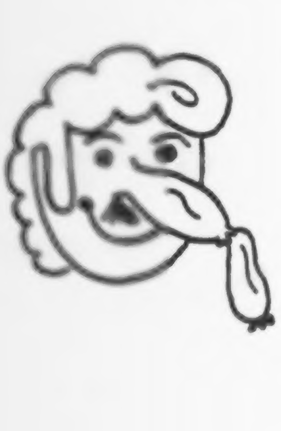
The Three Wishes

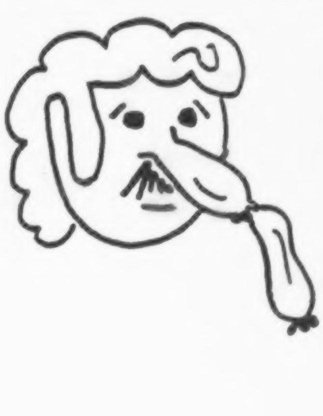
NAME: ______________________________

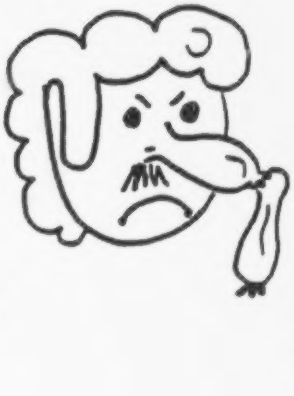
DATE: ______________________________

If your wish could come true, what would you wish for? Draw it.

Circle how you feel about this story.







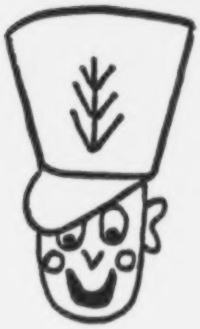
TRADITIONAL LITERATURE

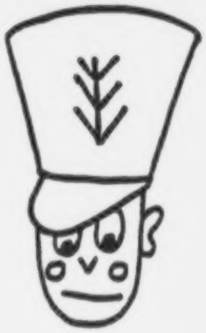
Stone Soup

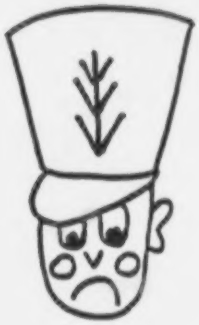
NAME: ______________________________

DATE: ______________________________

Circle how you feel about this story.







TRADITIONAL LITERATURE

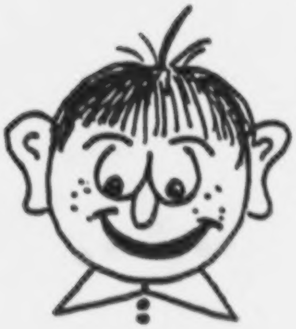
Nibble, Nibble, Mousekin

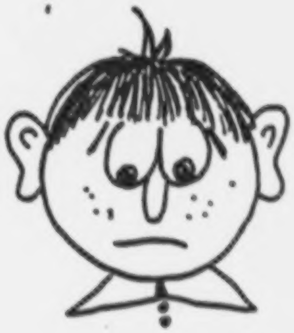
NAME: ______________________________

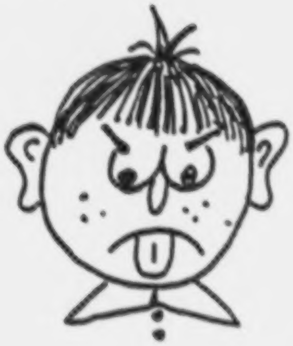
DATE: ______________________________

Draw the witch.

Circle how you feel about this story.







TRADITIONAL LITERATURE

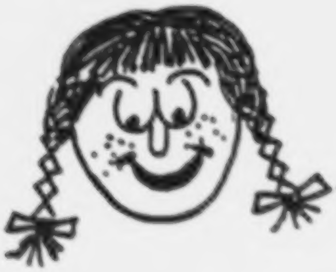
Hansel and Gretel

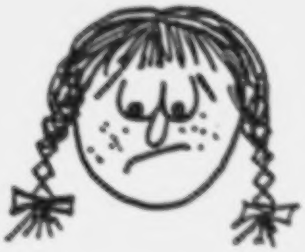
NAME: ______________________________

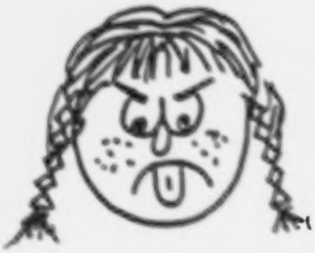
DATE: ______________________________

Draw the gingerbread house.

Circle how you feel about this version of Hansel and Gretel.





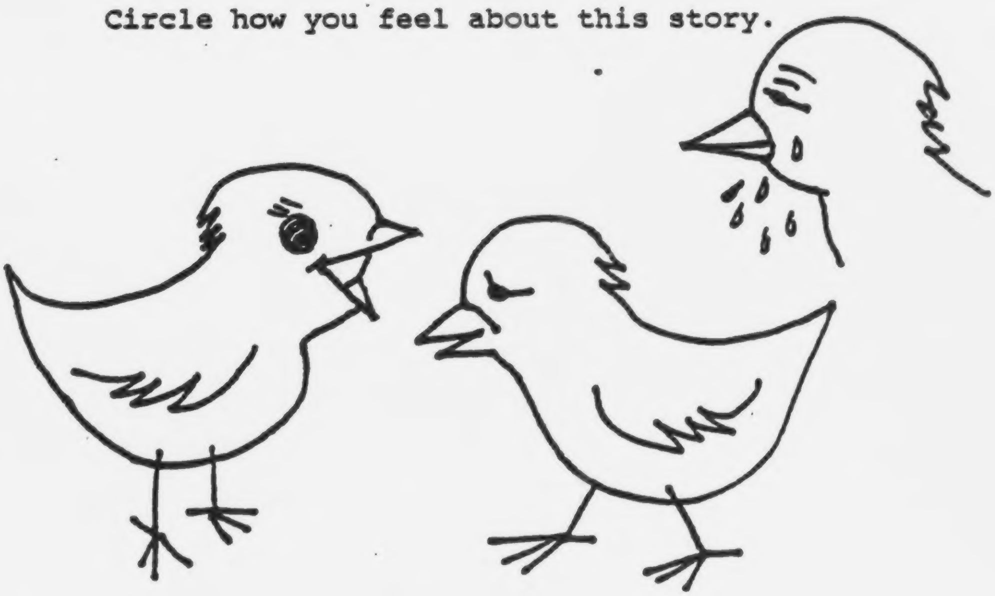


Little Tuppin

NAME: ________________________________

DATE: ________________________________

Circle how you feel about this story.



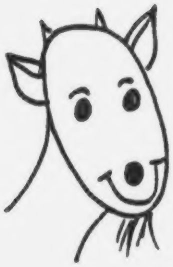
The Three Billy-Goats Gruff

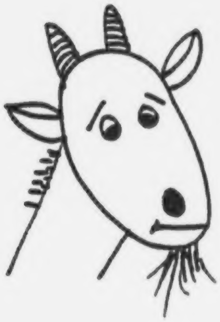
N A M E : ____

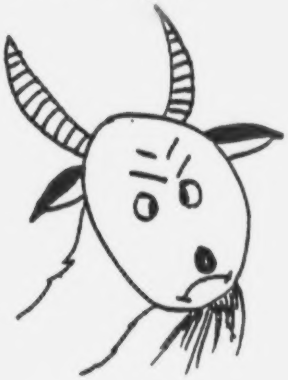
D A T E : ____

Draw the troll.

Circle how you feel about this story.







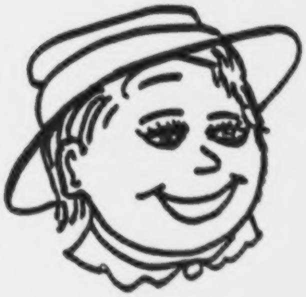
The House That Jack Built

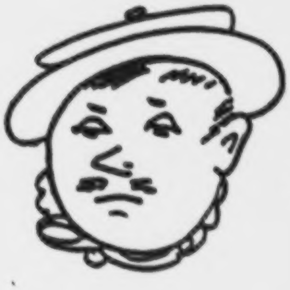
NAME: ______________________________

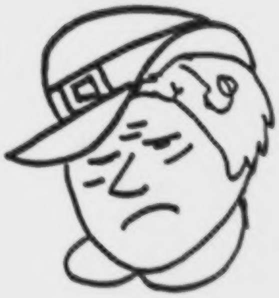
DATE: ______________________________

Draw the house that Jack built.

Circle how you feel about this tale.







TRADITIONAL LITERATURE

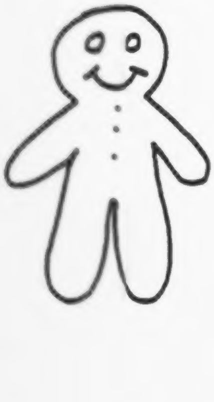
The Gingerbread Boy

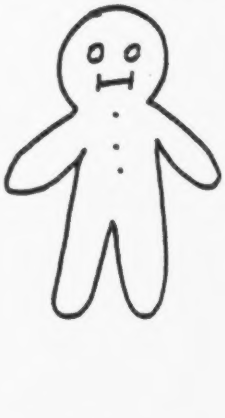
NAME: ____

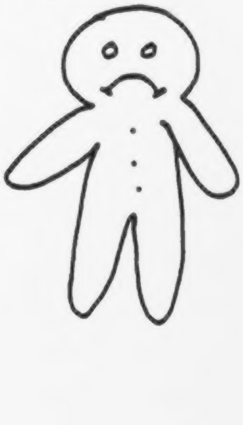
DATE: ____

Make and decorate a gingerbread boy.

Circle how you feel about this tale.







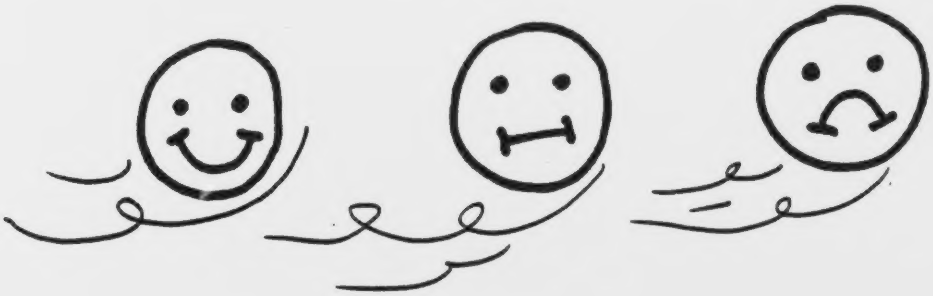
The Bun

NAME: ____

DATE: ____

Draw the old man and woman.

Circle how you feel about this tale.



TRADITIONAL LITERATURE

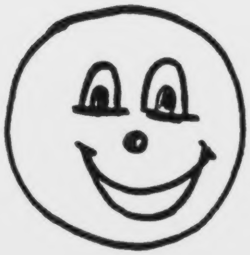
Johnny Cake

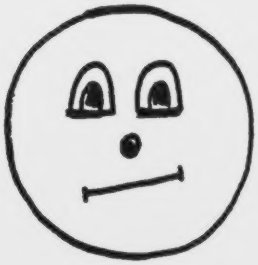
NAME: ____

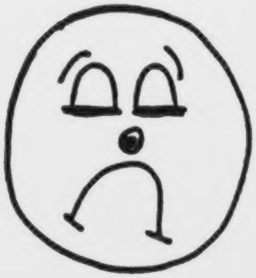
DATE: ____

Draw the sly fox.

Circle how you feel about this tale.







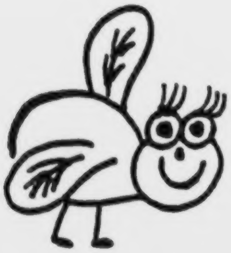
I Know an Old Lady

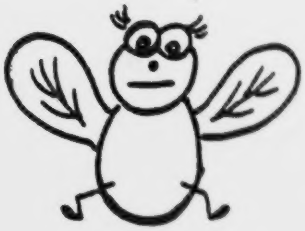
NAME: ______________________________

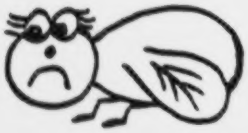
DATE: ______________________________

Draw what else she could have swallowed.

Circle how you feel about this tale.







TRADITIONAL LITERATURE

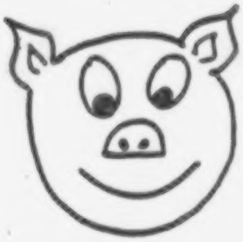
The Old Woman and Her Pig

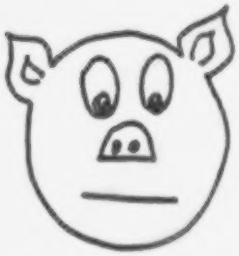
NAME: ______________________________

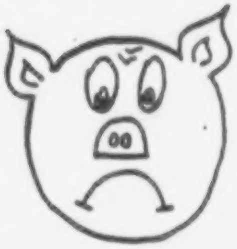
DATE: ______________________________

Draw the animals.

Circle how you feel about this story.







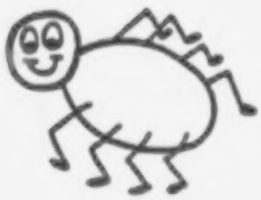
A Story, A Story

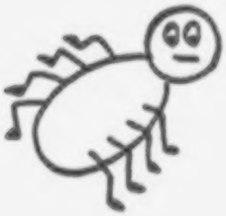
NAME: ____

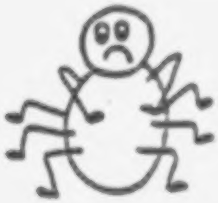
DATE: ____

Draw Nyame, the Sky God.

Circle how you feel about this story.







TRADITIONAL LITERATURE

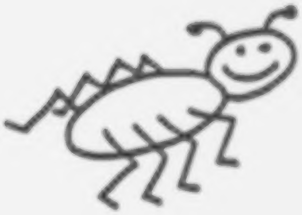
Anansi, The Spider Man

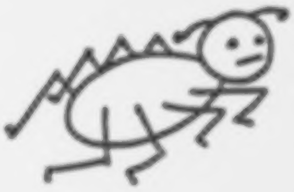
NAME: ______________________________

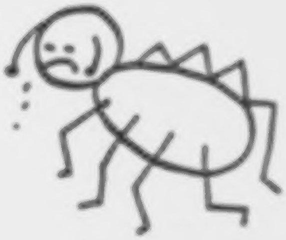
DATE: ______________________________

Draw Anansi's family.

Circle how you feel about this story.







FABLES

EVALUATION SHEETS

FABLES

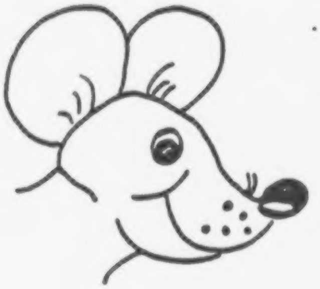
Once a Mouse by: Marcia Brown

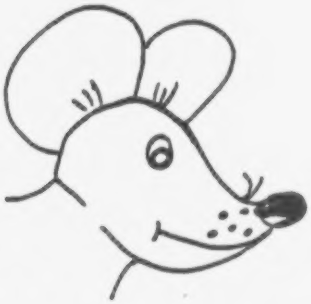
NAME: ______________________________

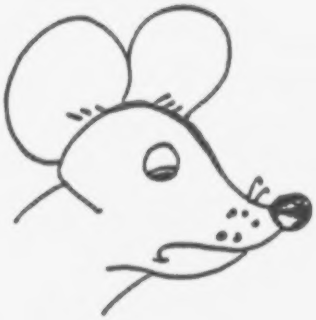
DATE: ______________________________

What was your favorite character in this fable? Make a portrait of him.

Circle how you feel about this fable.







FABLES

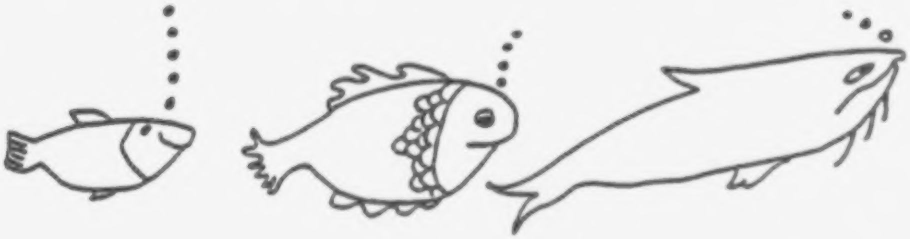
Swimmy by: Leo Lionni

NAME: ______________________________

DATE: ______________________________

Draw a picture of Swimmy as he looked with the group.

Circle how you feel about this fable.



FABLES

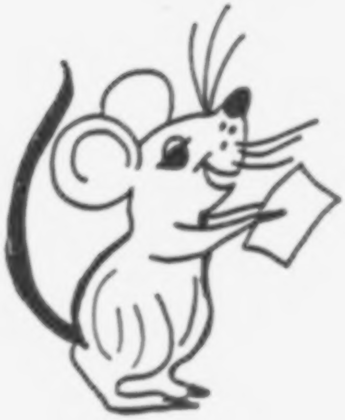
Frederick by: Leo Lionni

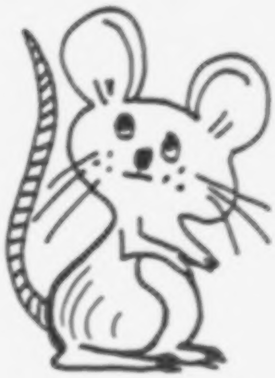
N A M E : ________________________________

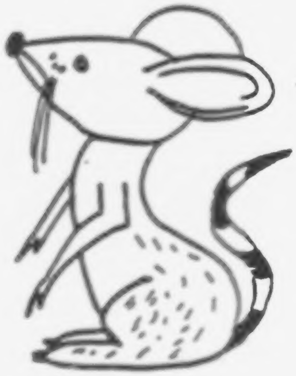
D A T E : ________________________________

Make a list of as many workers that you can think of.

Circle how you feel about this fable.







FABLES

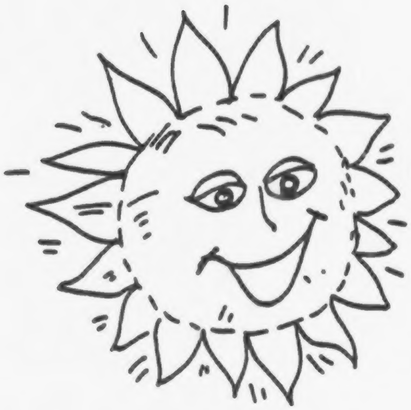
The North Wind and the Sun by: LaFontaine

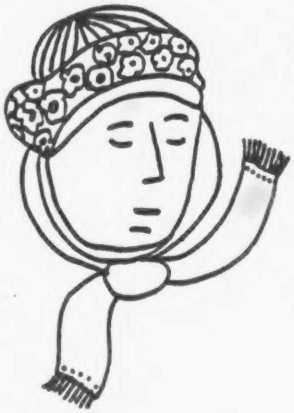
NAME: ______________________________

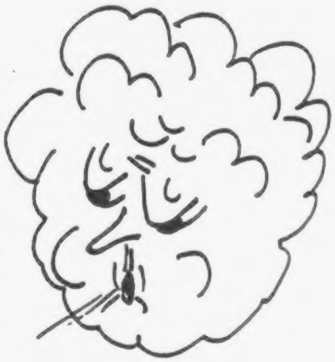
DATE: ______________________________

Write a short paragraph about how you can use this moral in your life at home or at school.

Circle how you feel about this fable.







FABLES

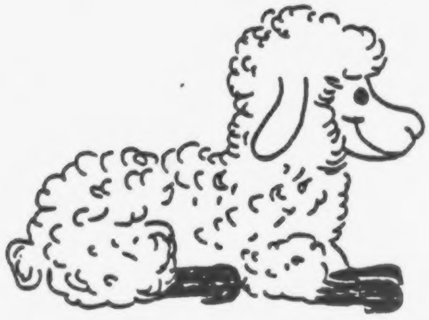
Twelve Tales from Aesop by: Eric Carle

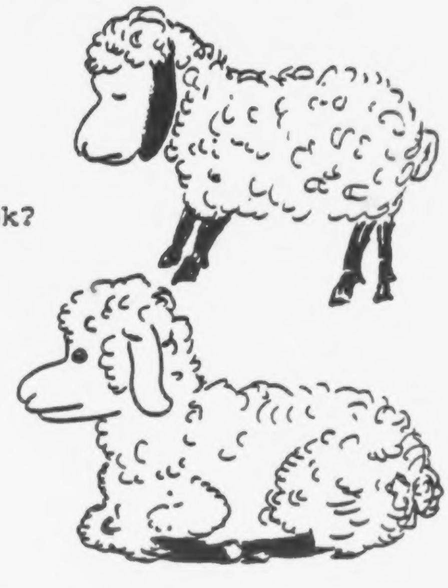
NAME: ________________________________

DATE: ________________________________

Which fable did you like? Draw a picture of your favorite fable.

Did you like the fables in this book? Circle how you feel about them.





FABLES

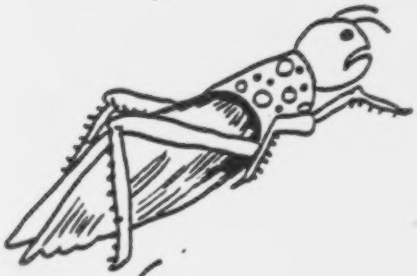
Twelve Tales from Aesop by: Eric Carle

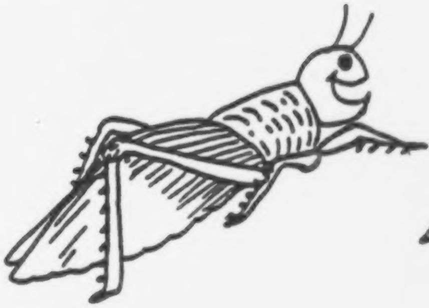
NAME: ____

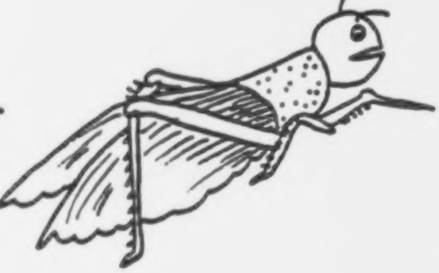
DATE: ____

Which fable did you like? Draw a picture of your favorite fable.

Did you like the fables in this book?
Circle how you feel about them.







FABLES

Aesop's Fables by: Heidi Holder

NAME: ____________________

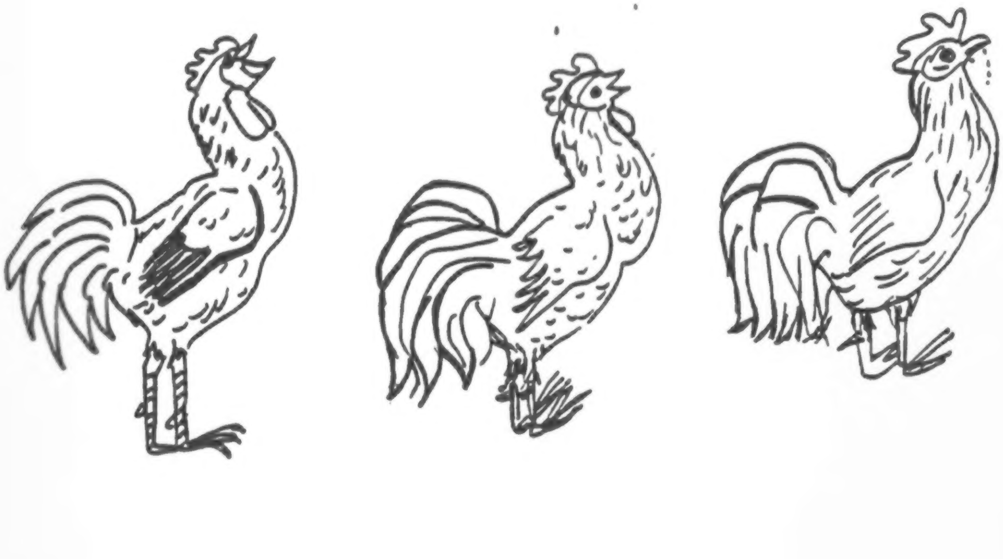
DATE: ____________________

Which of the 3 fables did you like best?

____

Draw a picture of the one you liked best.

Did you like the fables in this book?
Circle how you feel about these fables.



FABLES

The Fables of Aesop

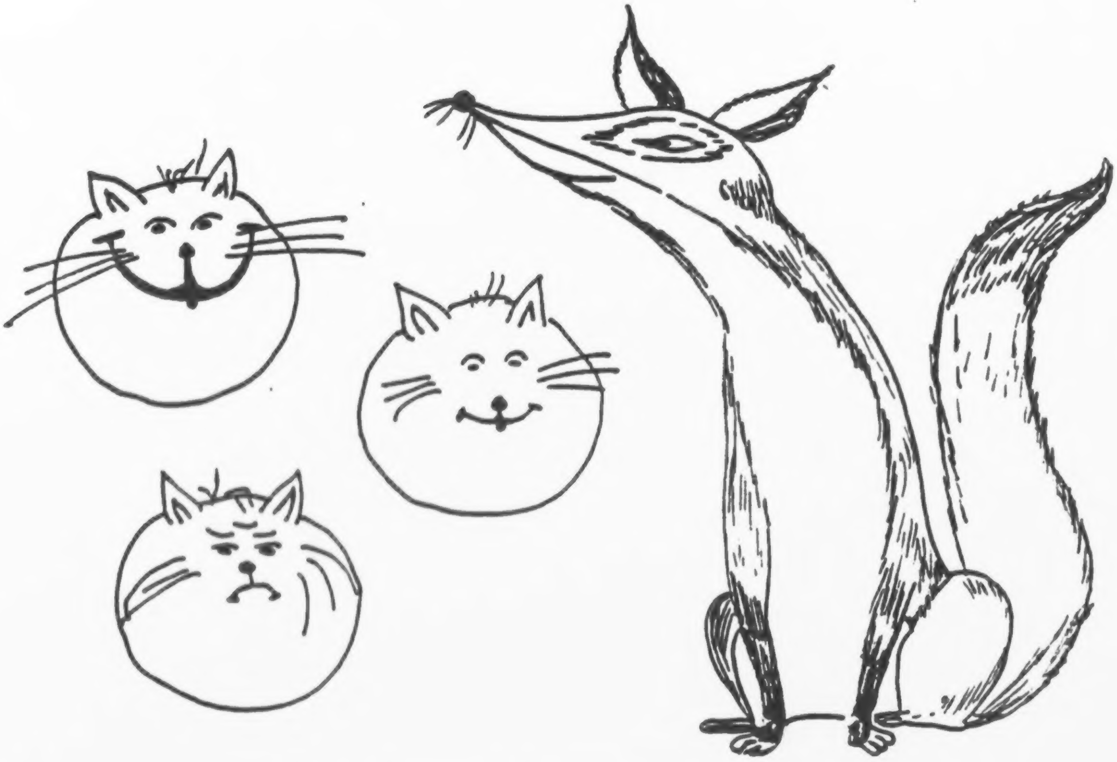
NAME: ______________________________

DATE: ______________________________

Name the fable you liked best.

____

Circle how you feel about the fables in this book.



FABLES

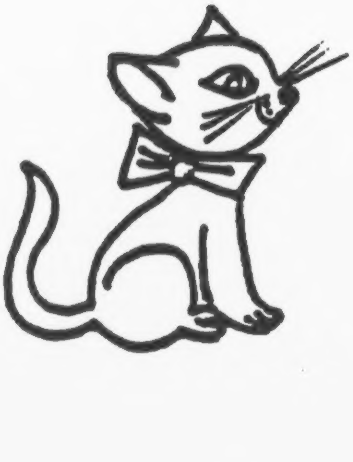
More Fables of Aesop by: Jack Kent

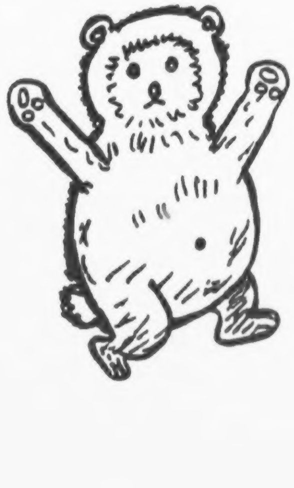
NAME: ______________________________

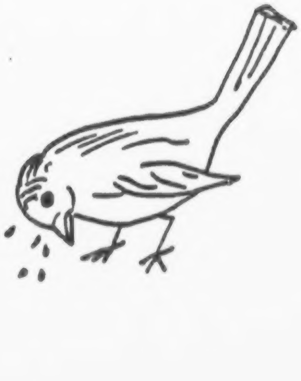
DATE: ______________________________

Draw your favorite fable.

Did you like these fables?
Circle how you feel about them.







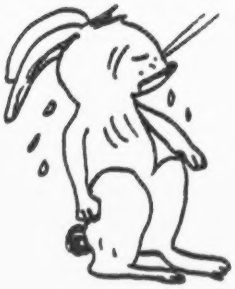
FABLES

The Hare and the Tortoise by: Unknown

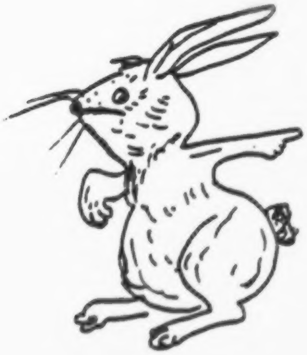
NAME: ______________________________

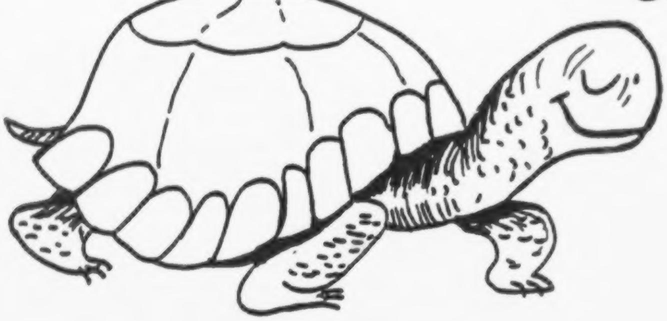
DATE: ______________________________

Write moral of this fable in two ways.



Circle how you feel
about this fable.





FABLES

Fifteen Fables of Krylov by: Ivan Krylov

NAME: ______________________________

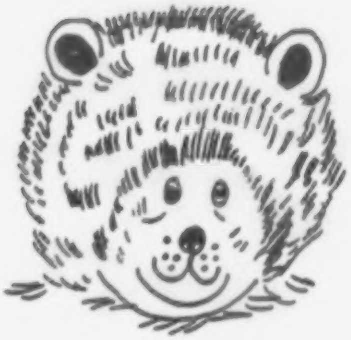
DATE: ______________________________

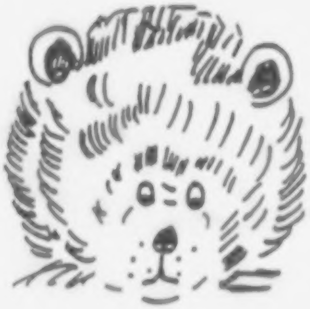
Which fable did you like?

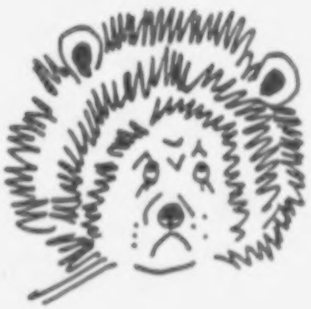
____

Draw your favorite part.

Circle how you feel about Krylov's fables.







FABLES

The Exploding Frog and Other Fables from Aesop

by: John McFarland

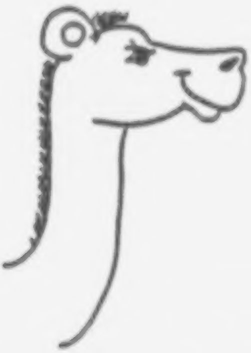
NAME:

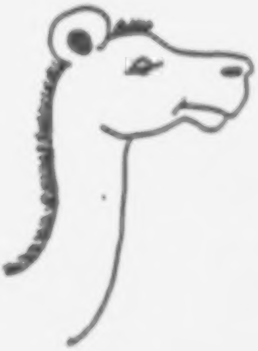
DATE:

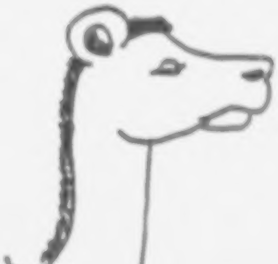
Which fable did you like?

Draw your favorite fable.

Did you like the fables in this book?
Circle how you feel about them.







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